

# MUSICAL AMERICA

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## BERLIN MUSICAL LIFE CONTINUES AS WAR RAGES

**An Intimate View of Actual Concert and Operatic Conditions in Germany—Some Prominent American Teachers Retain Their Studios—Royal and Charlottenburg Opera Houses in Full Swing—More News of Musicians Who Are at the Front**

European Bureau of Musical America,  
Neue Winterfeldtstrasse 30,  
Berlin, September 5, 1914.

**M**Y last report was sent to you from Milan, Italy. It was written when I was on the verge of departing for Berlin.

The distance from Milan to Berlin is generally covered in twenty-four hours. During the present state of affairs, however, it took me six days to make the same trip traveling with railway relays—as it were.

From Milan to Lugano (the Italian-Swiss border) and from there to Schaffhausen (the Swiss-German border) was a comparatively simple matter, merely requiring a little patience and a knapsack well stocked with eatables. The numerous delays caused by the mobilization of the Swiss army were not as irritating as they might have been in a more extensive and less picturesque country.

But scarcely had we passed the German frontier at Schaffhausen, when conditions assumed quite a different aspect. Here was war—no playful manoeuvre, but serious human combat. Contrary to all the blood-curdling, hair-brained conditions that had been prognosticated, our entry into German territory proved anything but unpleasant. I was treated by the German officials in charge with a courtesy and a business-like matter-of-factness that was bound to put one immediately at one's ease. No excitement, no confusion, no harshness nor military despotism anywhere. Even our baggage—and I had a Winchester rifle and a revolver in my possession—was examined with no more suspicion than during times of peace.

The only things to remind one of the unsettled state of war were the lack of through express trains and alcoholic beverages at the stations, as also the long trainloads of wounded and prisoners (many French and few English) crawling from the French border into the interior and frequently retarding our journey several hours.

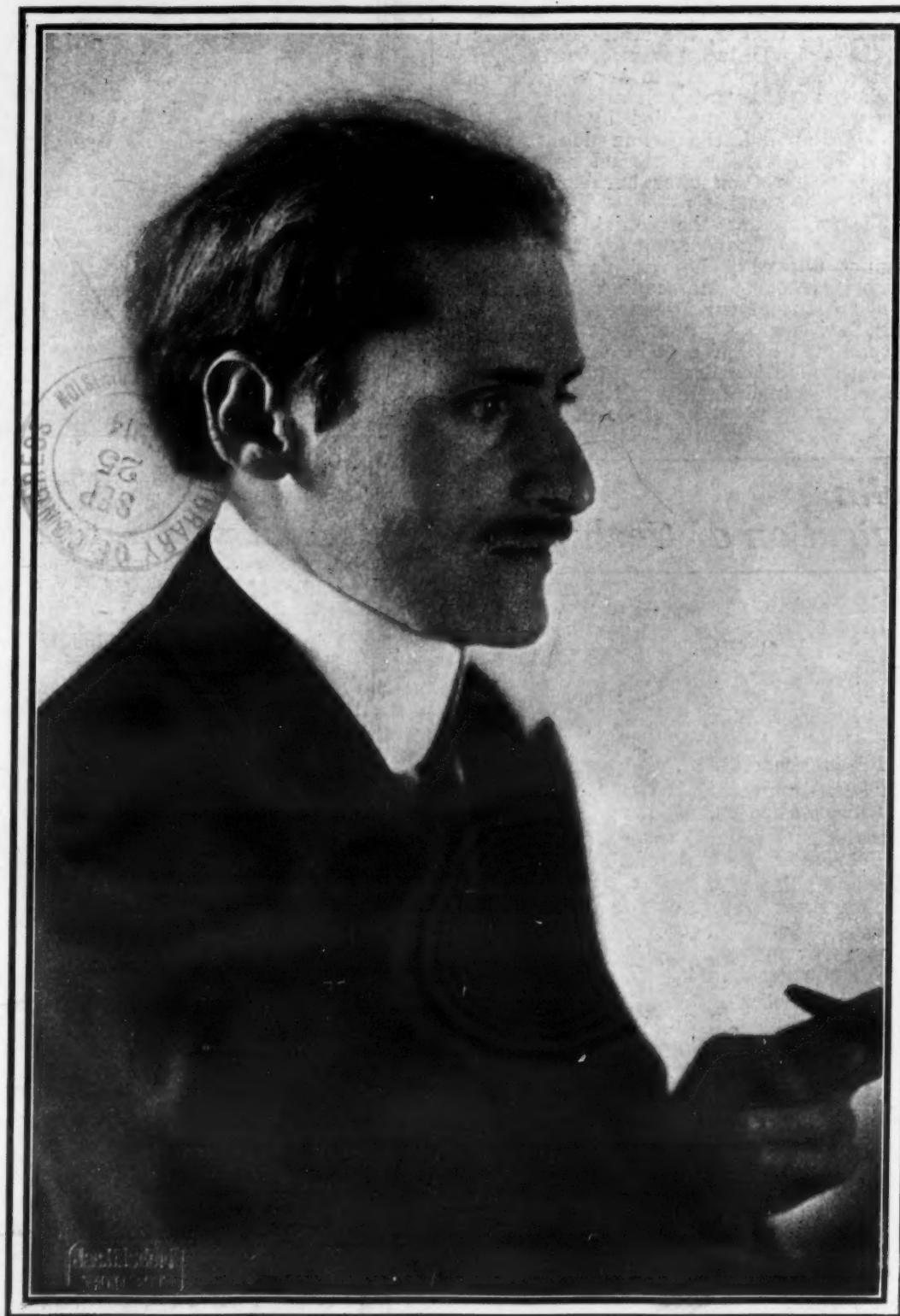
Germany is a very beautiful country surely; a fact which one is less apt to appreciate, though, when compelled to zigzag his way through the domain, from Southwest to Southeast and then North. A train ride of more than eight hours, during which one is compelled to stand in the aisle, is scarcely conducive to an optimistic view of conditions.

But I could not have been more surprised when I ultimately arrived in Berlin to note a state of affairs here diametrically opposed to all I had heard and read in the papers.

### No Panic in Berlin

Foreign papers had taken pains to inform their readers that Berlin was destitute of all automobiles, that food was so scarce that a panic was imminent and that one saw but women and children and very old and very young men in the streets.

Nothing of the kind, however. No difference between the Berlin mobilized and the Berlin of the musical season was noticeable. All the restaurants were



CARL FRIEDBERG

**Young Pianist Who Has Won Distinguished Success in European Centers and Who Makes His American Début This Season (See page 29)**

wide open and filled with a joyful, and at times enthusiastic public. As a matter of fact, I was struck by the number of apparently able-bodied young men in town. The human resources of Germany seem unlimited.

The first indication of the altered state of the city I really had when I noticed the number of missing American musicians in Berlin. Still, a goodly percentage of American artists remains to make life livable. It stands to reason that in times such as these the Americans who have remained become more closely fused with each other, forming a special society, so to speak, and all enthusiastic adherents of Germany in this struggle. Among the Americans in Berlin at present there seems to be but one voice of admiration for German hospitality, courtesy, broad-mindedness and system. Many a young American girl and boy has been asked to stay on indefinitely with the promise that credit would be granted for board and lodging until after the war. Yes, and even in monetary contributions for needy Americans the Germans have not been lacking. I must confess I had never realized this magnanimous and big-hearted trait in the German people. Those of our fellow citizens who considered it wiser to return home will, no doubt, have come to your notice by this time.

Follows a superficial review of American artists who have remained: Of teachers, George Fergusson, Alberto Jonás, Franz Proschowsky, Mme. Schoen-René, Frederic Warren, Arthur Curry, Sam Franko, Vittorino Moratti, Louis Bachner and a number of others are in the city and instructing as usual.

### Living at Ease in Berlin

King Clark, who has been ill in Lucerne, is expected back in town daily. Marie Cavan is taking her ease in her apartment on Prager Strasse, while Arthur Van Eweyk has moved into a new apartment on Victoria Luisen Platz. Mr. and Mrs. Gerst (Augusta Cottlow) are looking forward to a speedy termination of this war and in the meanwhile are not borrowing trouble about the future. Mr. and Mrs. William Hinshaw are leaving on October 2 for America, where Mr. Hinshaw is booked to fill a number of engagements. Both regret not being able to remain here and both are among the most enthusiastic adherents of Germany.

Other artists whom I have been able to place during the few days I have been in town are: Grace Madison of Chicago, Mrs. Cochran, Mr. and Mrs. Abercrombie, George P. Walker, Louis Per-

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## YEAR'S PLANS OF OUR ORCHESTRAS NOT HINDERED BY WAR

**Assurances that There Will Be Only Slight Changes in Their Ranks—Dr. Muck to Sail Late in September—Josef Stransky Now On Ocean—Dr. Ernst Kunwald Will Be Here for Season**

**T**HAT the American symphony orchestras will be able to carry through their seasons without serious interference on account of the war is now fully established. Henry L. Higginson, founder of the Boston Symphony Orchestra, last week issued the following announcement:

"Events have so shaped themselves that it is now possible to announce that the concerts of the Boston Symphony Orchestra for the coming season will begin October 16."

C. A. Ellis, manager of the orchestra, who is in London, has cabled that concerts in New York, Philadelphia, Baltimore, Brooklyn and Cambridge will all be given as planned. Only the concerts in the West early in October have been abandoned. Grisez, first clarinet, will be the only leading player missing. He is in the French hospital corps. Dr. Karl Muck, the conductor, has engaged minor players in Berlin to take the place of those fighting.

Dr. Muck sails for this country the end of this month and rehearsals will begin in Boston the second week of October. The first Boston concerts will be given as planned last year, Friday afternoon, October 16, and Saturday evening, October 17. The subscription for the two series of concerts which the orchestra is to give in Carnegie Hall, New York, is entirely filled. These concerts will be given November 5 and 7, December 3 and 5, January 7 and 9, February 18 and 20 and March 18 and 20.

The carrying through of the season has been made possible by the splendid labors of Mr. Ellis and Dr. Muck in Europe. It was by a piece of the greatest good fortune that Mr. Ellis was in Europe when the war so unexpectedly broke out. Since then Mr. Ellis and Dr. Muck have been in constant communication, and have traveled long distances to discover the number of symphony players in Europe, their whereabouts and whether or not they were free to return to America in time for the concert season. When war broke out Mr. Ellis was motoring in Bavaria and the Tyrol. On August 1, the day when Germany mobilized, he was conferring with Dr. Muck at Bayreuth. Dr. Muck remained for a time in Bayreuth, while Mr. Ellis motored from that city to Munich and back again, keeping in close touch with the conductor in their mutual task of "rounding up" the players. As soon as foreigners were permitted to leave Germany Mr. Ellis established himself at Rotterdam and continued his work there, by letter and telegram. Having numbered and located the available players of the orchestra then in Europe he made the long trip from Rotterdam to Berlin, where he was met by Dr. Muck, and some new players were then engaged. There was some nervousness in Boston, until Mr. Ellis returned to London, and there sent word of the results of his work.

In addition to the uneasiness occasioned by the war in Boston musical circles there was a persistent rumor in the Summer that Dr. Muck was consider-

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## BERLIN MUSICAL LIFE CONTINUES AS WAR RAGES

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singer, Fritz Huttman, Leslie Loth, Alma Simpson, engaged for the Danzig Opera; Ethel Hansa, who is singing at the Charlottenburg Opera, and numerous others.

### Operas in Full Swing

The temporary effect this war has had on Berlin's musical season has been a calling off of all the Philharmonic concerts for this year. Both the Royal Opera House and the Charlottenburg Opera and many other theaters in town are in full swing, giving performances nightly to fairly well filled houses.

You may have heard of the mishap that befell Arthur Nikisch at the outbreak of this war. When war was declared Mr. Nikisch was in Ostend, Belgium. It will be remembered that it took the Germans but a few days to enter the country. In the ensuing turmoil it became impossible for Professor Nikisch to leave the country. He was obliged to spend five days in a freight car, half prisoner, half refugee.

Walter Kirschhoff, the tenor of the Royal Opera, has been serving at the

front with his regiment, the dragoons of Metz, since the beginning of the war, while Franz Egénieff has also joined his old lancer regiment. Heinrich Hensel is kept in reserve for future service and Paul Knüpfer, the distinguished basso of the Royal Opera, is singing himself hoarse at charity concerts. The latter also applies to Melanie Kurt, Margarethe Ober and most of the other singers.

It is said that Willy Burmester, the violinist, who was booked for an American tour this season, has cancelled his contract with M. H. Hanson. The other evening Ferruccio Busoni asked me by what means he could get to America. I strongly advised the trip via Italy, well knowing his aversion to the submarine mines in the North Sea.

Rudolph Berger, the statuesque tenor of the Metropolitan, has also been called to the Austrian army to serve with his regiment as infantry lieutenant. Mr. Berger was accompanied by his wife, Marie Rappold, the prima donna, who will accompany her husband as far as possible and then offer her services as Red Cross nurse.

Josef Lhévinne, the pianist, is still instructing at Wannsee, but for the moment cannot tell what he will do about his American tour. Am sending this report through one of our friends, who is leaving for America. All direct mails are interrupted and if sent in a roundabout way through the German postoffice must be written in Germany and open.

O. P. JACOB.

## American Artists in Berlin Express Admiration of Germans

BERLIN, September 9, 1914.

To the Editor of MUSICAL AMERICA:

We, the undersigned American artists, herewith wish to enter a most emphatic protest against the fictitious reports about Berlin and Germany propagated by certain of our compatriots returning to America.

We declare that all such reports—concerning a danger, a lack of food, a possible panic and similar assertions relative to Berlin or Germany—are not only absolutely groundless, but so ridiculous that, under ordinary conditions, they would scarcely deserve mention.

We herewith desire to bring to the notice of all our countrymen at home and elsewhere that the prices for food and all necessities in Berlin have been strictly regulated by the authorities and that, consequently, they are if anything lower than formerly. Food as well as luxuries may be had in plenty, and the city is imbued with a peaceful calm, so that Americans are better off in Berlin to-day than elsewhere.

We gladly take this opportunity of expressing our unbounded admiration for the German authorities and the Germans who are showing Americans here a courtesy and hospitality that baffles all description, and we deplore the fact that the American people and the American press should have allowed themselves to be influenced in their attitude towards this war by a French and English press.

Signed:

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Henrietta Gremmel,  
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George Fergusson,  
Augsburgerstr. 64.

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Berlin address:  
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Milwaukee, Wis.

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Jane Abercrombie,  
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Alma Simpson,  
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Seattle, Wash.

Alberto Jonás,  
Genaerstr. 29, Berlin.

## Germany Upholding Its Musical Ideals During War, Says Spiering

THEODORE SPIERING, former concertmaster and conductor of the New York Philharmonic, returned Monday on the *Nieuw Amsterdam*. According to Mr. Spiering, the music season in Berlin has suffered only slightly because of the war. He said:

"September 1, only two weeks later than usual, the Berlin Royal Opera Company opened the present season with a splendid performance of Wagner's 'Lohengrin'—a performance which perhaps in spite of the circumstances under which it was given, will to me always remain one of the most impressive I have ever heard of the work.

"I felt here was a nation decried for its barbarism which, under stress of a terrible struggle for self-preservation, was able to uphold its high ideals in art."

Mr. Spiering returned with his wife and his two daughters. He declared that Americans had been treated extremely well in Germany.

Adele Margulies, the pianist, arrived in New York recently from Naples, reaching that city from Vienna.

It is learned on good authority that

Kurt Schindler, the conductor, pianist and composer, is fighting in the German army.

Further word from Jacques Thibaud confirms the French violinist's first message to Loudon Charlton to the effect that he will surely make his American tour in spite of the war and the fact that at present he is doing military duty. Thibaud explains that his military service is purely voluntary, as for various reasons he is exempt if he so desires, but his interest in military matters has prompted him to apply for a special assignment on the Paris fortifications, and there he has been busily engaged for some weeks. His American tour does not begin until the latter part of December and he will remain in this country up to the very close of the season.

An interesting human document is a letter received by Leopold Stokowski from the directors of the Concertverein in Munich regarding the abandonment of the festival concerts of which he was to have conducted the first. The letter informs Mr. Stokowski that every man in the orchestra and most of the di-

## Ottillie Metzger at the Front in Germany as Red Cross Nurse



Ottillie Metzger, the German Contralto (Center), as a Red Cross Nurse. Mme. Metzger Hopes to Be Able to Come to America for a Concert Tour in February

MANAGER HOWARD E. POTTER has just received a letter, written in the middle of August, from Ottillie Metzger, the contralto, who has gone to the front in Germany as a Red Cross nurse, while Theodore Lattermann, her husband, who is a doctor of medicine

in addition to his other accomplishments, has been detailed to the Government hospital. Mme. Metzger expresses the hope that she and Mr. Lattermann may be able to leave Germany for their concert tour in America during February, under the management of the Music League of America.

rectors were leaving for the front, but expressed the hope of a meeting at a more happy time in the future, and the desire of the association to claim Mr. Stokowski's services when their concert work was resumed. Mme. Stokowski has also in her possession a very interesting souvenir of early war days, in the shape of a billposter announcing a concert she was giving in Marienbad. Over half of the poster the order for the general mobilization of the Austrian army was pasted.

Being arrested as a spy in Canada was the experience of Maurice Nitke,

musical director of the "Omar the Tent-maker" company. While on the way to Calgary, Mr. Nitke and one of the "Omar" actors stepped off the train a moment at Kamloops, where they observed that the town seemed to be full of soldiers. Mr. Nitke innocently enquired how many troops there were in the city. Whereupon the authorities wired ahead and had the two travellers dragged off the train at another stop as spies. They were carried eighty-five miles by motor and held until enquiries were made about them to the United States government.

## Kreisler Not Killed, But Wounded When Ridden Down by Cossacks

AMERICAN music lovers throughout all the country were immeasurably relieved to learn last week that Fritz Kreisler is not among the killed in the Austrian army, as stated in the following cablegram: "Fritz Kreisler, the Austrian violinist, who has been serving in the army, has returned to Vienna to recover from injuries received when he was ridden down by Cossacks during the first battle at Lemberg." It is earnestly hoped by Kreisler's American admirers that his injuries are merely sufficient to keep him from engaging further in the combat.

### Anna Case Enters via Canada

Anna Case, the young American soprano of the Metropolitan Opera Company, returned to New York on Wednesday of last week by way of Montreal, having reached that port on the *Royal George*, one of the two Canadian Northern steamers. "At first," said Miss Case, "there was considerable anxiety as to how to get back home, but I simply made up my mind to make the best of it, and took a real good rest. I and my traveling companion, Mrs. Groner, were at St. Moritz, Switzerland, when the war broke out and there we had to stay until some real money reached us from New York. I had just two francs when the trouble began, but our credit was good at the hotel and I was fairly comfortable.

"I was fortunate in getting money through earlier than most of the other people, and we started for London. The only incident which gave us a half-scare was one night in France, when Captain Lydig of New York, whom we had met at a station the other side of Geneva, came rushing through the train and knocked at our compartment, saying, 'Come out, I believe we are near the firing line.' There were big explosions in the sky, which turned out to be signals between army corps.

"London was not affected by the war like Paris and there I had a delightful stay, meeting many lovely people. Through Mr. Frank Munsey I met Sir Thomas Lipton, who invited us to a luncheon at his home and there I sang a number of songs. Mr. Scotti was in London and expected to sail for America shortly and should be here soon. Mr. Coppicus, the general secretary of the Metropolitan, I met on both visits to Paris. The last time I saw him he was trying to reach Italy and I understand that he is there now. They were the only Metropolitan people that I met while in Europe. I was quite surprised when I saw in a New York paper in London my cabled interview from Paris, in which I was supposed to have said that there would likely be no German opera at the Metropolitan this season and no Dippel season. How that got into the paper I really don't understand.

"Coming back on the steamer there was a concert for the Red Cross Society in which I sang. A good sum of money was realized, to which I added a little more by selling all the photographs that I had with me."

Louis Persinger, the American violinist, and his wife (Angela Gianelli) are expected to sail shortly from Liverpool, following Mrs. Persinger's mother, who preceded them to America. Mr. Persinger tarried in England to take part in a war benefit concert. At the time the war broke out the violinist was concertmaster and soloist of the Berlin Philharmonic, in which capacity he was having fine success.

Alice McNutt, of Pueblo, Col., who has been studying voice in Berlin for the last eight years, has cabled that she has secured passage from London and expects to be in New York soon. The soprano was to have made her debut in German opera in January.



## UPON ITALY'S ACTION DEPENDS SEASON AT THE METROPOLITAN

Continuation of that Country's Neutrality Means that Carrying Out of Opera Schedule Is Assured—Caruso Declares He Will Join Colors if Italy Enters Conflict—Scotti on "Mauretania"

**W**ATCHFUL waiting until Italy declares her intentions in the war situation is the attitude of the Metropolitan Opera's following at the present time. It now becomes certain that only Italy's participation in the war will prevent the Metropolitan from carrying through her schedule in its entirety. With some of the stars already here, others on their way and the remainder being rounded up by General Manager Gatti-Casazza for a concerted sailing early in October, the prospects look brighter than they have as yet—always providing that Italy does not go to war. An idea of what such a step would mean to the Metropolitan was given by the following information from Rome printed by the New York *Telegraph* on September 17:

"Should Italy become involved in the European war it would probably mean that Enrico Caruso, the noted tenor, would have to go to the front as a soldier. He is liable for duty with the artillery reserve. He is engaged to sing with the Metropolitan Opera Company in New York, but he says that although he would be exempt from service if he applied to the war office, he would join the colors when called. Italians, he says, should place patriotism above everything else. His plans depend upon Italy's attitude."

While a season without Caruso would not be an impossibility at the Metropolitan (as partially demonstrated some two or three years ago, when the famous tenor was absent for part of the season), there is no doubt that, lacking his magnetic drawing powers, the directors would find their financial returns considerably diminished at the end of the season. It is pointed out, however, that for the glory of her nation Italy would scarcely allow the world's most famous opera singer to sacrifice himself in war, any more than she would wantonly expose some of her priceless art treasures to danger.

That one of the principal members of the Italian section of the Metropolitan will be here long before the season begins was established this week when the news was cabled from London that Antonio Scotti had sailed September 19 on the *Mauretania*. When the war broke out the noted baritone was on the French

coast some miles from Boulogne, whence he escaped to London. Another famous baritone, Pasquale Amato, has already cabled that his date for sailing from Genoa will be September 26 and it is hoped in this country that no action on the part of Italy will prevent his departure at that time.

Geraldine Farrar has informed her American friends that she has been remaining in a Munich sanatorium not because of any trouble with her vocal apparatus. Miss Farrar explained that she did undergo an operation in the sanatorium, but that the surgeon's task was the loosening of a ligament in the singer's right knee which had become so bound as to make locomotion somewhat difficult and painful. It is said that the soprano divulged this information in answer to messages from her mother, who had read in New York various reports that Miss Farrar was in a serious condition in a German hospital. Miss Farrar expects to join the rest of the Metropolitan forces who are to sail from Genoa early in October.

In W. B. Chase's column of the New York *Evening Sun* the following extract from a letter of William J. Guard, press representative of the Metropolitan, written in Paris, was set forth last week:

"I shall be the only guest of the Calais Hotel after to-morrow evening. How long I shall remain here is still uncertain, as I am waiting to hear from the Metropolitan Opera authorities in New York and the general director, Mr. Gatti-Casazza, who is in Milan with the company's attorney, Alfred Selisberg, and the general secretary, F. C. Coppicus."

"Incidentally I may remark that Mr. Gatti-Casazza is facing the situation in his usual masterly manner. He does not talk much, but he knows how to get results, and I feel safe in taking the liberty to assure the opera patrons of New York that the coming season will be one of the most interesting Mr. Gatti-Casazza has yet provided."

"I am not saying this as a 'press agent,' but as a friend and admirer of the splendid gentleman who does honor to the great art institution of which he is the director. For further information regarding the next opera season, inquire of Otto H. Kahn, William K. Vanderbilt and Clarence Mackay of the board of directors, or the wide awake business controller, John Brown."

twelve Sunday afternoon concerts in Carnegie Hall. Two young people's concerts will be given in Aeolian Hall and five Sunday afternoon concerts in Brooklyn. A new series is being planned also for Saturday evenings in Carnegie Hall. On the list of soloists engaged by the society are the names of Lucrezia Bori, Alma Gluck, Lucille Weingartner, Marcel, Julia Culp, sopranos; Pasquale Amato, baritone; Fritz Kreisler, Efram Zimbalist, Arrigo Serato, Jacques Thibaud, violinists; Leo Schulz, 'cellist; Eleanor Spencer, Germaine Schnitzer, Ferruccio Busoni, Ossip Gabrilowitsch, Carl Friedberg and David Sapirstein, pianists. In addition Kitty Cheatham has been engaged to entertain the young people at the two Aeolian Hall concerts.

The Symphony Society of New York, Walter Damrosch, conductor, has engaged its entire quota of eighty-five musicians for the coming season. The New York Symphony is fortunate in the fact that none of its members could be called for military service. Alexander Saslavsky will again be the concertmaster. George Barrère, who has been with the organization a number of years, will remain as first flute; Gustav Langenus, first clarinet, and Jacques Renard, first 'cellist. The only newcomer is Henri de Busscher, formerly first oboe of the Queen's Hall Orchestra, London, of which Sir Henry Wood is the conductor.

An extremely well rounded musician is Mr. de Busscher, who studied in the Brussels Conservatory and took the first prize for solfège. Two years later he had first prize honors for aboe, harmony and transposition under Lapen and Professor Guide. He also studied piano, singing and dramatic art under Van Dam, Demest and Vermandele. At fourteen Mr. de Busscher made his debut at the Theatre Royal Galleries, Brussels, as first oboe, and the same year was pianist with an orchestra at Middlekirke, near Ostend. At sixteen

he began playing oboe for the Ysaye Orchestra under many noted conductors. In the Winter he played piano with the Society of Fine Arts, for which he composed a musical play which ran 250 nights in Brussels. He made a reputation as a singing master and at twenty-four was offered the conductorship of important choral societies in Brussels and Antwerp, but accepted instead the position of first oboe in the Queen's Hall Orchestra, where he remained until engaged by the Symphony Society.

The first rehearsal of the season under Conductor Walter Damrosch will occur October 5 in preparation for the two weeks' engagement of the orchestra at

the Pittsburgh Exposition. The New York season will open Friday afternoon, October 23, at Aeolian Hall.

The Minneapolis Symphony opens its season under Emil Oberhoffer on the evening of October 23. Notable is the list of soloists engaged for the twelve symphony concerts, the Beethoven cycle of six programs and the series of Sunday popular concerts. As to the artists the management makes this announcement: "It is very probable, however, that the war in Europe will necessitate some changes. Where substitutions are unavoidable every effort will be made to secure talent equivalent to that originally engaged."

### Mme. Jomelli in Ship's Concert Which Benefits War Sufferers

**M**ME. JEANNE JOMELLI, the soprano, was aboard the *Lusitania* when that ship docked on Thursday. Mme. Jomelli took part in the ship's concert. The proceeds, which amounted to about \$500, were divided equally between the Seamen's Orphanage and the Belgian Relief Fund.

Harry Rowe Shelly, the noted organist and composer, was also a passenger on the *Lusitania*.

An American 'cellist returning on the *St. Paul* on her last trip was Karl Kirk-Smith, originally of Kansas City but more recently of Berlin and Minneapolis. Mr. Kirk-Smith visited the offices of MUSICAL AMERICA last week and told about his stay abroad: "I spent the Winter of 1913-1914 in Berlin, studying with Hugo Becker. For four years before that I had been second solo 'cellist of the Minneapolis Symphony

Orchestra, but feeling the need for further study I went to Berlin to work with Herr Becker. He is, in my opinion, the greatest living master of the 'cello. I did not play publicly in Berlin last Winter, but was planning to do so this Winter. When the war broke out I was advised to come back to America." Mr. Kirk-Smith will remain in New York this season, devoting himself to solo playing and teaching.

#### Mme. Clark Sleight Returns

Elizabeth Clark Sleight, the New York vocal teacher, returned recently on the *Lapland*, after three months' stay in the British Isles. She praised highly the work of the American relief committee in London.

Emma Trentini sailed from Italy last week to begin rehearsals for a new operatic production in which she is to be presented by the Messrs. Shubert.

### Patti and Her Husband Detained in Carlsbad as Prisoners of War

**A**FTER having been held for three weeks in Carlsbad as possible British spies, Adelina Patti and her husband, Baron Cederstrom, arrived in Paris by way of Geneva on September 18. Both had been arrested at Carlsbad as "suspicious" and kept prisoners in the hotel where their rooms were ransacked by the Austrian authorities. They were released after three weeks' detention on condition that their servants remained as hostages.

Mme. Patti says it is untrue that they were stoned and mobbed by Austrians. The Baron and Baroness obtained their release only by long negotiations.

A copy of the *Frankfurter Zeitung*, just received in Stockholm, contains a dispatch from Bayreuth stating that Dr. Hans Richter, the eminent conductor, has placed at the disposal of the Red Cross several valuable orders bestowed upon him in England and Russia. They include also a gold cigarette case presented to him by the Empress of Russia.

### French Composer Killed While Defending Home Against Germans

**M**USIC'S list of dead in the war receives an addition in the person of Alberic Magnard, composer of "Berenice" and other operas, who was killed while defending against the Germans his home near Nanteuil in France.

Mr. Magnard was in his villa when two German cavalrymen burst into his garden. The composer was armed with a rifle. He fired and killed both the Germans. Soon afterward a squadron of Uhlans arrived. Mr. Magnard was forth-

with seized and placed against a wall in his garden. There he was shot.

Mr. Magnard's villa, containing pictures, statuary, old porcelains, eighteenth century miniatures and other objects, which he had collected in the last thirty years and which were valued at \$500,000, was sprinkled with petroleum by the German cavalry and set fire to. It is a heap of ruins.

Mr. Magnard composed several lyric dramas, including "Yolande," "Berenice" and "Guercœur." He was a pupil of Massenet and of Vincent d'Indy.

### Reinhold Von Warlich Ready for Duty in French Ambulance Corps

**C**ATHARINE A. BAMMAN, the New York manager, has received the following letter from Reinhold von Warlich, the *lieder* singer:

"The war over here has naturally upset all my Autumn and Winter engagements, so I am thinking of coming over to the States in October, unless I am looking after wounded soldiers at the front. Have volunteered for the French ambulance service, but so far have not been called and probably shall not be. Two half brothers of mine are fighting on the Russian side, both young officers. "In spite of my pronounced German ideals I have not the slightest sympathy for the German cause. Their militarism and brute force policy laid down by the iron Bismarck will be their downfall. "We are at our country place near Paris. Everything is very quiet. All

young men have gone to the front. Their departure was a thing never to be forgotten. No boasting, no speeches, just quiet determination. A fine race.

"I am gardener for the present, planting Winter vegetables. Times will be hard.

"If you can still arrange for the fine tour regarding which you cabled me it will be very gratifying, as I have always enjoyed the responsiveness of American audiences to my message, and it gives me much pleasure to sing for them, and particularly so in conjunction with your fascinating Trio de Lutèce. I have some wonderful songs which we could do in ensemble. German songs, sung by a Russian, and played by a French trio. Surely this is neutral. I shall come over in any case unless called for ambulance duty, in which case I shall cable you."

## YEAR'S PLANS OF OUR ORCHESTRAS NOT HINDERED BY WAR

[Continued from page 1]

ing an offer of the position of conductor at the Dresden Opera House. The facts are these: Before the outbreak of war Dr. Muck was approached repeatedly by Count von Seebach, Intendant of the Court Theatres at Dresden. Dr. Muck was urged to take the place left vacant by the death of the lamented Von Schuch. He was offered a free hand, which was hardly the case in Berlin, where he had such brilliant success at the Royal Opera, and an honorarium reported to be \$20,000 a year. When Dr. Muck replied that his contract as conductor of the Boston Symphony had still three years to run, that he was well pleased with the position and that he intended to keep to the letter of this contract Von Seebach offered to wait three years until Dr. Muck should be free to direct at Dresden, and in the meantime it was agreed that he should conduct some special performance of the "Ring" and other Wagner operas at Dresden this September and in May and June of 1915. It is hardly necessary to say that these offers have since been cancelled, and that it may be more than several years before Dresden citizens and opera house will feel able to retain Dr. Muck at the figures then mentioned.

As announced last week in MUSICAL AMERICA, Josef Stransky has cabled the Philharmonic Society of New York that he will be in America the latter part of this month.

The Philharmonic Society's season of 1914-1915 will include for New York twelve Thursday evening concerts, sixteen Friday afternoon concerts and



## CENTURY OPERA COMPANY GIVES "WILLIAM TELL" WORTHY REVIVAL

Rossini's Opera Produced in New York for First Time in Twenty Years  
—Kreidler, Harrold, Weldon, Lois Ewell and Kathleen Howard  
Applauded in Leading Roles—The Work Admirably Staged by  
Coini and Finely Conducted by Jacchia

ROSSINI'S "William Tell" was awakened to a fortnight's life at the Century Opera last Tuesday evening. The event was generously patronized and contemplated with sincere interest as it unquestionably deserved to be.

There has been, perhaps, too marked a disposition of late years to take the good repute of Rossini's most earnest effort complacently for granted and, having done so, to leave it to the mild benedictions of operatic histories and the musical encyclopedias. To be sure, it figured early last season on the quixotic list of first-year Century probabilities—along with "Salomé" and the "Nibelung's Ring"—but it got no further than the prospectus. Oscar Hammerstein won glory with it at his London Opera House. Orville Harrold and Henry Weldon were on that occasion heard in the rôles of Arnold and Walther Fürst, while the inimitable Jacques Coini staged it and Josiah Zuro trained the choruses. "Tell" was to have figured large and early in Hammerstein's American Opera House enterprise which expired before its birth. But the Century secured unto itself Harrold and Weldon, Zuro and Coini. So that a revival of the opera there was expedient and to the point. The earliness of its date was not one of the least stimulating features of the affair.

### Virtually a Novelty

To a large proportion of New York operagoers "Tell" is to all intents a novelty. Something like twenty years have passed since it had a few sporadic performances at the Metropolitan with Tamagno in the leading tenor rôle. Withal the old opera presents no easy

problem to contemporary operatic institutions. It requires "school" in its interpreters, a command of the grand style that is not to be had for the asking among singers inured to the explosive

### Principals in Century Opera Revival of "William Tell"



Louis Kreidler



Kathleen Howard



Lois Ewell



Orville Harrold



George Everett



Alfred Kaufman



Muriel Gough



Henry Weldon

utterance of to-day. But, even if ideal exponents are not obtainable at this date, the opera deserves an occasional rehearing. Its permanency in the current repertoire may be open to question, but at least it is distinctly more attractive than Meyerbeer.

In popular estimation "Tell" is unlikely ever to displace the cherished "Barber of Seville." But the latter, it should be remembered, is one of the gems of a charming, distinctive but now practically obsolete genre, while the type of which the more ambitious work is an example has, with sundry modifications, remained alive. "Tell" has been surpassed on its own grounds; not so the "Barber." Besides Rossini was much happier in ebullient comedy than in the profounder aspects of musical expression.

Undoubtedly much of "Tell" is to-day hopelessly *vieux jeu*—its dull stretches of recitative (curtailed as they have been), commonplace phrases, empty figures, frequent scrawiness of instrumentation. But to discern its virtues in the most favorable light one must consider the advance which it marks over Rossini's earlier "tragedies." Compare briefly, for example, the serene *insouciance* with which he supplied unbelievably inappropriate music to the serious episodes in "Semiramide" and the evident care with which he sought dramatic propriety in what he wrote for "Tell."

### Dramatic Feeling Discernible

"Tell" was, of course, composed for Paris (hence the originally numberless ballets), where dramatic verity in opera was always exacted more strenuously

than in Italy. But it showed that Rossini possessed a deeper and truer dramatic feeling than has habitually been accredited him. And while never a reformer in the larger sense of the term, it is probable that this latent instinct, if further nurtured, would have led him along a path analogous to Verdi's. Unfortunately at this juncture Meyerbeer appeared upon the scene, focussed the popular gaze upon himself and took the wind out of the sails of Rossini's "Tell" and Auber's "Muet de Portici." As Wagner noted: "The wicked 'Robert the Devil' took them all"; and Rossini sulked for his thirty-nine remaining years.

he advocated. And there are not a few other pleasant details—touches here and there of harmony and an occasional orchestral effect unusual to Italian opera of the time and denoting an awakening dramatic instinct.

The representation was carried out along the lines laid down in the performances of the preceding week—that is to say with dramatic momentum, color, feeling for detail and good co-ordination of choral and orchestral factors. In general, the singing of the choristers and the work of the orchestra was very praiseworthy. Mr. Jacchia brought out the best qualities of the score forcibly, in the main, though the overture, while tumultuously applauded, did not materially profit by the conductor's eagerness to produce unaccustomed effects.

As was noted above the style of such operas as "Tell" is not the most familiar to present day vocalists. So that certain shortcomings among the principals were to have been expected. At all events the *Tell* of Mr. Kreidler was a worthy impersonation, reasonably broad, dignified and varied—a meritorious conception vocally and otherwise. Thoroughly laudable, too, was the finely sonorous *Walther Fürst* of Henry Weldon. Orville Harrold was loudly acclaimed for his singing of *Arnold's* big air, but one might well wish for less obstreperousness in his singing, more elegance and repose in his delivery, and a less obvious imitation of Mr. Caruso's methods. Gilbert Wilson as *Melchthal*, Alfred Kaufman as *Gessler*, and Hardy Williamson as *Ruodi* gave satisfaction, while young George Everett, who has quickly shown himself to be one of the most valuable artistic acquisitions of the Century, provided an excellent bit of dramatic character delineation as *Leuthold*.

The women have relatively little chance to assert themselves in this opera. Miss Ewell was *Matilda*. She sang her aria prettily, but with no great show of distinction. To Kathleen Howard fell the easy burden of *Tell's* wife, *Hedwig*, while a new English soprano, Muriel Gough, was the son, *Jemmy*. Her voice was none too steady and somewhat acidulous. Possibly with further appearances in this house better results will be forthcoming.

Extremely attractive were the elaborate stage pictures, while the lighting effects betrayed experienced hands in their management. All told, "William Tell" was a revival distinctly worth undertaking. H. F. P.

### NEW "CARMEN" AT CENTURY

Maud Santley, English Contralto, Makes  
Début as Cigarette Girl

Monday night's performance of "Carmen" at the Century Opera House assumed importance owing to its giving the first American hearing of Maud Santley, an English contralto, who has sung at Covent Garden and with the Beecham companies. Miss Santley made her début in the title rôle of the Bizet opera. Many a famous singer on more ambitious stages has met her Waterloo in the enactment of the cigarette girl, and it is only fair to Miss Santley to suspend judgment on her ability until she is heard in a rôle more suited to her. Her least effective moments were in the second act, while some of her best work was done in the card song.

Thomas Chalmers replaced Louis Kreidler as *Escamillo* and his was a treading of abounding spirit and finished style. Myrna Sharlow revealed new beauties in her *Micaela*, and other excellent contributions to the performance were those of Morgan Kingston and George Everett. K. S. C.

In the report of the performance of "Carmen" last week at the Century Opera House mention of the work of George Everett as *Morales* was inadvertently omitted. The young American deserved praise for making the part, ungrateful as it is, interesting.

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All was grist that came to Meyerbeer's mill and he found not a few stage effects of theatrical value that he presently placed to his own account in the "Huguenots" and the "Prophet." The paternity of the "Benediction of the Poinards" will be readily apparent to any one who notes the scene of the conspiracy on the Rütli. And there are yet other foreshadowings of Meyerbeerian situations and effects. Nevertheless Rossini's score is an incomparably sincerer piece of work than anything put forth by the composer of the "Huguenots." No doubt his librettists, Etienne Jouy and Hippolyte Bis, made mincemeat of Schiller to furnish forth a Parisian holiday. But their libretto, on the whole, is fashioned quite on the lines of Scribe.

### The Music

In this sophisticated age, one may possibly resent the absence (save in one episodic instance) of Swiss local color. However, there are not a few gems in this opera still potent in their appeal. The introductory choruses are charming, as are the dances of the first and third acts, touched with the French spirit. The duet for tenor and baritone in the first act, the soprano aria in the second, the men's trio and the conspiracy are notable, while the broad finale of the fourth is not unsuggestive of Liszt. The thrice-hackneyed overture—thematically unrelated to the rest of the opera—is yet programmatically effective in its well contrived succession of moods. Possibly the finest passage in the score is *Tell's* splendid and moving arioso with its beautifully interwoven 'cello obbligato in the third finale—a passage which Wagner is said to have cited diplomatically to Rossini himself as an example of the true, unfettered dramatic melody which

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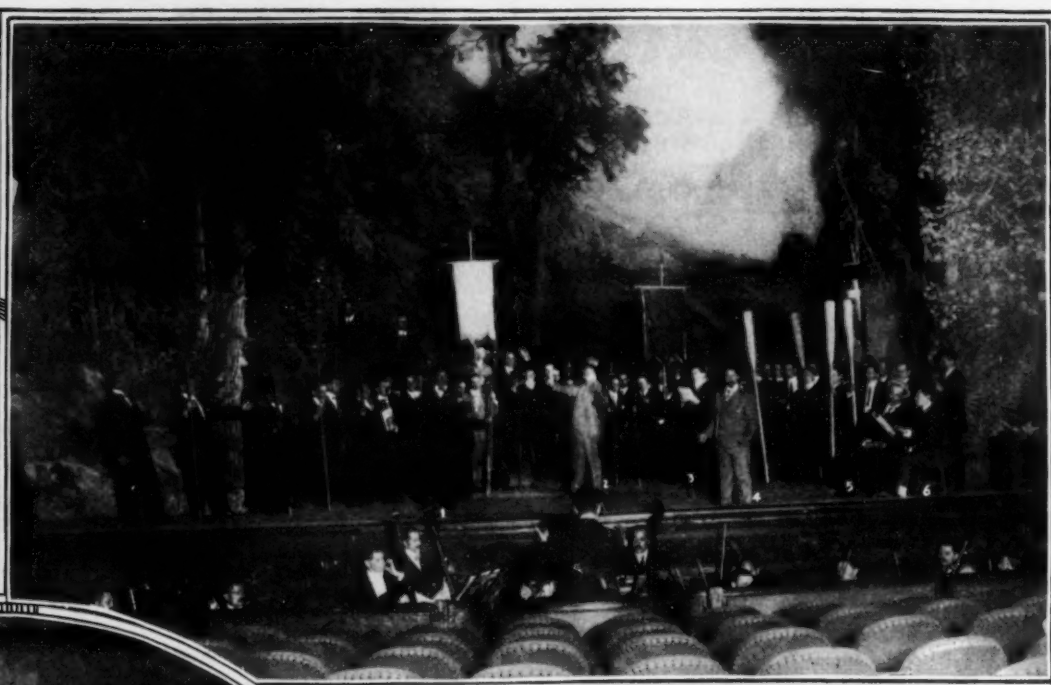
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## CENTURY STAGE PICTURES REVEAL COINI'S MAGIC



Putting the chorus through its paces at a dress rehearsal at the Century Opera House. The scene is Act I of "Carmen"



A rehearsal of "William Tell" at the Century. (1) Orville Harrold, (2) Louis Kreidler, (3) Josiah Zuro, (4) Jacques Coini, (5) Henry Weldon, (6) Josef Pasternack

### Newly Engaged Artistic Director Has Effected Striking Transformation in Brief Regime at New York's "People's Opera"

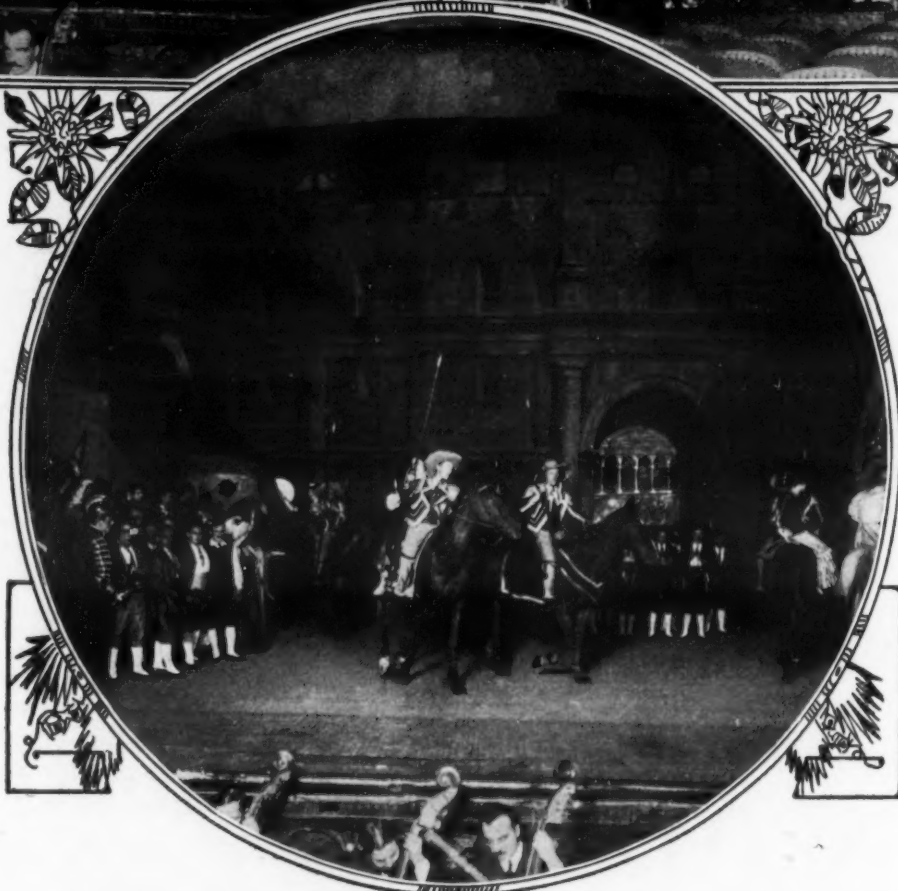
IF you make your way into the Century Opera House by the stage door you will be confronted shortly after entering by a sign reading "Artistic Director's Office—Jacques Coini." Enter and you are in the office of the man who "makes things go" at the Century. Chances are that you will not find Mr. Coini there. He is not the kind of person who wastes time sitting at his desk, waiting for things to happen. He is up and about, from early morn till late at night.

It is on the stage that you will be more likely to find him. Look there for a man of small figure, energetic and wide-awake, giving instructions to principals and chorus, mechanics and electricians. That is Jacques Coini. He is at work—a rehearsal is in full swing and the foundation is being laid for a good performance on the morrow. Watch him for but a short time and you begin to realize how much he inspires the forces working under his direction.

The report of the opening performances of the Century Opera in the last issue of this journal made clear that a new standard had been achieved this year by this people's opera. On this point the entire press of New York seems to have united. This standard consists of a complete revision of the stage and the reorganization of the orchestra. In making these things possible the directorate has strengthened the company in its two former vulnerable points. The improvement in the staging is the work of Mr. Coini. The orchestra was reorganized by Hugo Riesenfeld, the new concertmaster, to whom, along with the several conductors, credit for its advancement is due. As for the singing of the chorus, the engagement of Josiah Zuro, who was responsible for the excellent work of the Hammerstein chorus at the Manhattan, was a guarantee that this would be enhanced.

#### Results Achieved Quickly

Mr. Coini arrived on the Rotterdam a few weeks ago and started to work immediately to set things in order. As artistic director, his burden is heavy, for everything back of the curtain comes within his jurisdiction. Those who witnessed the performances last week of "Romeo" and "Carmen" marvelled at the way in which, in but a few weeks, Mr. Coini had changed a deplorably unsatisfactory stage, on which last year amateurish things often occurred, into a praiseworthy unit. Uncertain stage management, badly managed lights, inaction of chorus and of principals, too, were some of the things which last season weakened the Century's performances. Now this is all changed.



Fourth Act of "Carmen" as Produced at the Century—A Particularly Elaborate Example of the Stagecraft of Mr. Coini

Sitting in the Century auditorium last week during the rehearsals of Rossini's "William Tell," which was revived for the first time in twenty years last Tuesday evening, the writer had a good opportunity to observe how action and atmosphere are created and how the chorus is taught to act. In the "conspiracy scene," Louis Kreidler as *Tell*, Henry Weldon as *Fürst*, and Orville Harrold as *Arnold* are the principals. The various cantons are represented by the chorus. Intensely dramatic is the scene in which the oath of union against Austrian oppression is sworn. Mr. Coini at the front of the stage gives out his orders. "Up stage!" he calls and the choristers make their way there with perfect accord. In the finale of the scene, the entire massed body rushes forward to the center of the stage, inspired by the artistic director's exhortation. It is thrilling.

The scenes are shifted and the lights tested, Mr. Coini telling his assistants just how he wants things done. Mr. Kreidler enters as *Tell*, with Muriel Gough as *Jemmy*, and Alfred Kaufman takes his place on *Gessler's* throne-like chair. The scene of the shooting of the apple is rehearsed. Mr. Coini advises the principals as to their relative positions as leaders in the action. The chorus of Austrian soldiers and the Swiss populace is put through its paces. When *Gessler* gives the order for *Tell* to be seized the chorus views the situation too complacently to suit Mr. Coini. "Surprise and indignation!" he admonishes them. Then, sarcastically, to Conductor Jacchia, "They are surprised!" he remarks in French, for the artistic director, though a Dutchman by birth, speaks the Latin languages, English and German as well as his own, fluently. The scene is

### Improvement in Stage Pictures and Action a Product of Comprehensive Knowledge and Tireless Energy—Coini in Action

repeated with more satisfying results, and so they proceed to the next scene.

#### After the Rehearsal

After the rehearsal is over—Mr. Coini is in the Opera House continuously from nine in the morning to midnight—it is possible to speak with him in his office, though he will doubtless at the same time be having a conference with Messrs. Jacchia, Zuro, Pasternack and others of the Century staff. He will not have a great deal to say, partly because he has not the time and partly because he is of the opinion that the old adage "actions speak louder than words" still obtains.

"The beginning has been successful," said Mr. Coini after the "Tell" rehearsal, "and we hope to do other things which will prove to the public that we are giving first-class opera. The 'Tell' revival was a tremendous success in London and I have hopes for it here too. Though it is old Italian opera, scarcely 1914 in spirit, it is impressive and the ensembles are really very effective. I have found my forces splendid to work with and the spirit of co-operation extends right through the company."

Just as he finishes speaking Mr. Coini's 'phone rings and he is called to another part of the house.

"I don't know just yet," he adds, as he departs "how successful I may be, but I am certain of one thing. I am very busy." A merry twinkle of the eye indicates that it is not burdensome to him but that he enjoys it, not because he happens to be engaged in it, but because it is his life work. A. WALTER KRAMER.

### NEW ORLEANS OPERA UNDER NEGOTIATION

#### M. Affré Unable to Reassemble the French Company—Argentine Company May Come

Word received by MUSICAL AMERICA from New Orleans this week indicates that M. Affré, who managed the opera season there last season, will probably be unable to bring his French company over this season on account of the war.

Negotiations are under way with the Buenos Ayres Opera Company of Signor Darosa and it is possible that at the close of the Argentine season at the Odeon that troupe will fill the New Orleans contract. These negotiations, however, have not as yet been closed and

the opera management is seeking other proposals.

In order to obtain the benefit of the subscription raised by M. Affré, the new impresario will have to carry out his contract, which calls for forty subscription performances on consecutive Tuesday, Thursday and Saturday evenings, and an advance subscription sale of tickets amounting to \$1,000 for each performance has already been secured. A probable cost of carrying the opera season through will be \$3,000 for the rental of the opera house, \$350 for incidental and advertising expenses per week and about \$1,000 for taxes and licenses.

It is reported that conditions in New Orleans are exceptionally good for a successful season of opera at this time, owing to the high prices of sugar and rice, the planters of which have always been the most prominent of the opera supporters. In addition, the presence of large numbers of Central and South American visitors and the large Mexican refugee colony will supply further patronage to an unusual extent.

Mon. Affré's past season was highly profitable, although he was unable to obtain as good a troupe as had been expected.

#### Pianists at the Worcester Festival

The Wolfsohn Musical Bureau announced on Tuesday that Mme. Olga Samaroff had been engaged as piano soloist for the Worcester Festival at Worcester, Mass., this week.

Charles L. Wagner, manager of Rudolph Ganz, the Swiss pianist who had been engaged as soloist for Worcester Festival, announced on Tuesday that he expected Mr. Ganz to arrive from Europe in time to fulfill his contract with the Worcester Musical Association.

The marriage of John Kominsky, violinist of the Russian Symphony Orchestra of New York, and Laura Levine, of Pittsburgh, took place during the recent engagement of the orchestra at the Pittsburgh Exposition.



## ELMAN RETURNS FROM AUSTRALIA

**Violinist Announces in San Francisco That He May Retire for Year from Concert Stage, Because of the War—To Remain in This Country and Bring Family Here from London—Sister of the Violinist Sends Vivid Account of War Feeling in British Capital**

Bureau of Musical America,  
No. 376 Sutter Street,  
San Francisco, Sept. 17, 1914.

**M**ISCHA ELMAN, accompanied by his father and Percy Kahn, the pianist, arrived from Australia on the steamship *Ventura* this afternoon. Tomorrow they will start for New York, where Elman will make his home for the present.

"Eventually I shall probably return to London, for you know my residence is there," said the violinist, "but you can say to MUSICAL AMERICA that I shall

stay in this country as long as the war continues. I have cabled for my mother and three sisters and they will join us in New York.

"I do not yet know just what I shall do during the coming season. I was booked for a European tour, but that has been given up, of course. I have already been asked to take the place of others who will be unable to fulfil contracts in this country, but I do not wish to do that. I have about determined to retire for the entire year and devote myself to composition and general philosophic study. The war is a dreadful thing and I do not feel like going on the concert stage this season."

The Elmans were in Australia when the war broke out and soon thereafter received a cablegram from the members of their family in London that it was impossible to obtain ready money there.

"I tried to cable money to them," said Mischa, "but it was impossible. I could not get it to them from Australia. So I cabled to Alfred Rothschild and asked him to provide them with 500 pounds. He cabled in reply that he could pay them only 250 pounds just at that time and that he would pay the balance as soon as he could. Just imagine the conditions over there! We are fortunate in having money on deposit here in San Francisco, enough for all present needs. That is due to the fact that I placed the advance money paid me for the Australian tour in a local bank."

In a letter received here from his sister, Mina Elman, the violinist obtained the following vivid account of the war feeling in London:

"Everyone in Europe is terribly upset about the war. Whomever you meet you never see a happy face. It is war! war! war! You get up with war on your mind and go to bed with war on your mind. The people here are almost destitute. There is nothing doing for anyone here. No work; no money for anybody! We are so bewildered and excited, and our minds so entirely taken up by the news of the war that it makes us quite ill. We are feeling terribly depressed, sad, silent and stupid, since the war broke out. The only thing that lessens our sorrow is the message from you by cable that we shall all go over to America."

Mr. Elman and his father will make their New York headquarters at the Hotel Knickerbocker until the other members of the family arrive from Europe. Mr. Kahn will proceed to London as soon as possible.

The Australian tour of the violinist was highly successful in every way. Coming to San Francisco on the American steamship *Ventura* the travelers were in no danger at any time, but at Pago Pago there was a report of hostile warships close at hand, with a little resultant excitement among the passengers.

THOMAS NUNAN.

### AMERICAN SINGERS IN MUNICH AID GERMANS

Edyth Walker Gives Motor and Maude Fay Sews for Army—War Song Sung by "Frau" Cahier

MUNICH, Sept. 6.—Musical conditions are not as bad in Germany as they have been painted, at any rate in Munich, and good proof of this fact lies in the statement that preparations for concerts this Winter are already going on, and the regular weekly orchestra concerts have already been resumed in the Tonhalle. The orchestra concert which was to have been given on August 12 under the direction of Leopold Stokowski in the Tonhalle was of course called off at the beginning of the war.

Mme. Charles Cahier returned hastily from her tournee in the principal Summer resorts, and has recently been appearing in "The Gypsy Baron" at the Gaertnerplatz Theater, the royal comic opera playhouse in Munich. I heard her last performance there last Sunday evening and have never found Mme. Cahier in better voice or in more charming dramatic spirit. The performance ended with a patriotic demonstration, the whole house standing while Mme. Cahier sang a war song specially written for the occasion. She has, by the way, changed her name for the time being to "Frau" Cahier.

Gottfried Galston, the eminent Austrian pianist, and his wife, Sandra Galston-Droucker, have been having some unpleasant experiences at their home in Planegg near Munich. Several Russian students had come to study with Mr. Galston for the Summer, and of course these left as soon as war seemed inevitable. Since then the villagers have been threatening Mr. Galston, despite the fact that he is an Austrian and offered his services as soon as war was

declared. He is contemplating moving into Munich.

Edyth Walker was in Munich when the war broke out, and she immediately sent her automobile to the military authorities to be used in war service. Maude Fay sewed like mad on sheets and other clothes for the wounded, following the Red Cross work with great interest, and she also sang at the big tea organized by the Americans for the Red Cross fund.

Edwin Hughes has decided to remain in Munich, war or no war, and with a small bevy of faithful students is continuing his splendid work. He will appear in concerts as usual this Winter, besides teaching.

Margarete Brunseh of Bayreuth fame, went to the Bavarian Lakes after her appearances this year in the Wagner festival, and is at present in Garmisch, going over some rôles with Richard Strauss. Knote and Ferdinand Löwe were also at Feldafing, on the Starnberger Lake.

MURRAY SHEHAN.

### May Scheider Returning to America

May Scheider, the young American coloratura soprano, who has been winning laurels on the operatic stage in Karlsruhe, Stuttgart and other German cities, will arrive late this week aboard the *Philadelphia*. One of her most recent successes was in "Traviata" with Hermann Jadlowker as the principal tenor.

Mrs. E. H. Lewis, of the M. H. Hanson forces, after continuous attention to duties during Manager Hanson's long absence abroad, has left for a holiday in her western home.



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*Prof. Theodor Leschetizky*  
Wien

### Translation

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Dear MUSICAL AMERICA:

Why is it, that the sacking of Louvain and the destruction of the Rheims cathedral have aroused such a world-wide feeling of horror and indignation, when the slaughter and maiming of thousands of men, on both sides, in the war have been passed by as being nothing more than what was to be expected from such a conflict?

Some will tell you that it is sympathy for the great architectural masterpieces of the world, which are thought to be common property. Indeed, a leading New York architect went so far as to say that even the burning of thousands of homes and the killing of any number of women and children are not to be compared, as a loss, to the wiping out of the great cathedral in the city which saw the crowning of most of the French kings.

I think, however, you will find that it is because the human mind thinks in what might be called "pictures." No one has expressed this better than the French philosopher, Le Bon, who, in his extremely able work, "The Crowd," brings this out very distinctly. That is why the horror of the sinking of the *Titanic* made such an impression.

To read in the papers that so many thousand soldiers fell or were taken prisoners creates no picture in the mind. It is accepted as a matter of course. But the destruction of a world-famed cathedral arouses indignation. And then, one must not forget, too, the religious sentiment involved.

When you hear people present the so-called "atrocities" perpetrated by the German armies, and ask you how you can reconcile them with the claim of the Kaiser that Germany had risen to oppose Slav barbarism, don't forget that the reports of many of the acts complained of, are, in the first place, unfounded. In the second place, there is, naturally much exaggeration. And in the third place, they are due rather to irresponsible bands than to the collective desire of the German armies, or of the German people at their back, however much the average German, or even German-American may feel called upon to stand by, and support, his country and his country's armies in whatever they do.

In all fairness, let us not forget that while we are hearing much about the burning of cities by the Germans, we are not hearing much about the burning of German and Austrian cities by the Russians—not that two wrongs can ever make one right. Nor do I want to bring up the old-time argument that "War is Hell," and horrors are to be naturally expected.

What is important for us to consider is that "militarism" is bringing about its natural results.

At the moment that we condemn German militarism, let us not forget why Germany first, or rather Prussia, turned from being a purely agricultural, industrial and commercial nation, to becoming a nation in arms. Was it not French aggression, under the first Napoleon? And how much responsibility must we not place upon the shoulders of England, which, through her masterful fleet, and the possession of all the strategic points, in the last generation, has steadily opposed German progress and expansion wherever she could?

I offer no plea in mitigation on the unquestioned savagery with which this

war is being conducted by the Germans. I do ask that we should be fair, endeavor to investigate the causes that have produced the horrible situation, that we should be inclined to hear both sides, and not merely one.

At the same time, there can be no question that German militarism has had a decidedly evil influence upon what is called German culture. A very able editorial in the New York *Tribune*, last Tuesday, puts this forcibly as follows:

"Into German literature, into her art—pictorial, plastic, musical, dramatic—there has been creeping something much worse than the bad taste from which she has never, in modern times, been free, something evilly gross. Doubtless we shall hear again of the Kaiser's 'bleeding heart,' but no banalities of that sort can blind us to what now looks like a congenital insensitiveness in the German nature to the obligations of civilized man. It was once remarked by an acute observer that the German, while possessing the keenest scent for *empirismus*, was unaware of the clumsy thickness of the cup from which he drank. After the bombardment of Rheims, this judgment seems conclusive."

For all that, in these times of stress, amid the accumulating horrors that assail us, every day, in every paper that we take up, however much some may condemn the acts of the German armies, let us not forget the immortal Beethoven. If we read of outrages, let us bring to mind the strains of the equally immortal Wagner. If we read of outrages on poor peasants, let us bring to mind Schiller and Goethe. And in all the awfulness, let us never forget what Germany has accomplished in philosophy, in literature, in medicine, in chemistry, in industry, and in commerce.

Among the recently returned musicians is Mr. M. O. Osgood, of Boston, who for years has held the position of conductor in the Royal Bavarian theaters. In London a few days ago he gave out a statement to the effect that "the present war will mean a great deal more to British art than is at present realized. By that I mean that the strange hold of Wagner, Nietzsche and others will be loosened and the British artist is certain to come into his own."

Mr. Osgood stated further that he was convinced that the war will have, among its general results, a national uplift in England which eventually may lead the Anglo-Saxon to assume the proper rôle heretofore denied him in the world of art.

"When the war clouds blow over," said Mr. Osgood, "England will no longer be held in Art's chains by Germany, and the former idolatry before German-made aesthetics will give way to a desire to lead and not to follow in the path of artistic endeavor. If the average Englishman knew the contempt in which he is held by the average German, who laughs at Britain's pretensions to art and culture, these efforts to create a school of art built on nationalistic principles would have come to life long ago."

Now, I humbly contend that if England, or the people in this country, or of any country, have worshipped at the shrine of German art, and particularly of German music, for in painting it must be admitted the French and Italians have long been superior, it is because of tested value and merit.

We have not followed Beethoven, Bach, Schubert, Schumann and Mendelssohn because they were Germans, but because of their genius.

If a few half famished, brutalized German troops committed outrage that is no reflection upon the genius of Beethoven, nor any reason why we should suddenly rise up and in our indignation refuse to Germany and the Germans recognition for what they have accomplished for civilization in the past.

If English art or, for that matter, American art and music can only find expression by shutting off German art and music then they are neither strong enough nor worthy enough to live—and they will not live.

Some letters inform me that your report of Fritz Kreisler's death was not well founded. Cablegrams appear to show that he was seriously wounded and may recover. At the same time let me point out to those who have kindly written me on the subject that the report of death in battle of the great virtuoso was sent to this country well authenticated and appeared in a number of the most prominent papers. There seemed at the time good reason to believe the statement to be true.

It will certainly be glad news to Mr. Kreisler's thousands of friends here to know that he still lives to enchant us with his art.

While this reassuring news comes to us another apparently well founded report has reached this country, brought by returning singers, to the effect that Signor Toscanini is very seriously ill and may be forced to submit to an operation, and that consequently he may not be able to return to this country for the operatic season and even if he does return it will not be till later on.

I have no means of verifying this story and only give it to you because it was brought here, as I said, by several singers, one of eminence, who claimed that they have absolute assurance of its truth.

While there are several able conductors at the Metropolitan it would certainly be a tremendous loss if we were deprived of the services of Arturo Toscanini, who even by his confrères is admitted to be the greatest genius, certainly of the last decade, to sit in the conductor's chair.

A very interesting contribution to the time-honored discussion as to whether English is a singable language has just been made by Mr. St. John-Brenon, of the New York *Morning Telegraph*. This was provoked by a criticism of Mr. Colgate Baker in the New York *American*, who in his review of the performance of "Romeo and Juliet," which opened the season at the Century Theater, took occasion to score Mr. St. John-Brenon's libretto. Mr. Baker particularized the word "acknowledge," which Mr. St. John-Brenon had used. Mr. Baker declared it to be unsingable.

Brushing aside the delightful personalities in which the two well known writers have since been indulging, I cannot refrain from presenting you with Mr. St. John-Brenon's reply, for the reason that its strength rests not on mere statement of opinion.

Incidentally it shows that I was justified when I told you that Mr. St. John-Brenon is a man of education and a scholar.

In replying to the charge that the word "acknowledge" is not singable, Mr. St. John-Brenon states that "it is unexceptional English. It occurs in Shakespeare, and in his blank verse appears nearly a score of times. It is found in the very play of 'Romeo and Juliet.' It is used in poetic circumstance by Milton in his epics, the flow of whose diction is surely stately enough. Lowell also uses it in 'The Vision of Sir Launfal':

'Mild Mary's son, acknowledge me,  
Behold! through him I give to thee.'

"As for the syllables," continues Mr. St. John-Brenon, "every one of them has a corresponding sound in Italian, and has been used a myriad times in Italian opera. 'Ack' is an Italian sound, as 'attaca,' and 'Polacco,' 'sacco,' 'Jaccchia' will amply establish. It is to be found in all Italian operas. The sound 'ol' in 'acknowledge' occurs over and over again in Italian singing music, for instance in the terzet at the end of the first act of 'Il Trovatore,' where we have the word 'ol-traggio' more than once. Further instances could be given by the hundred. The syllable 'edge' in 'acknowledge' has its counter part in many other Italian words, of which 'deggio' is an example constant in opera and everywhere else in the language. 'Deggio' in Italian is pronounced as near as possible 'degdo.' In other words, there is not one sound in 'acknowledge' full authority for which may not be found in every Italian vocal score. Italian authorities are referred to because Italian is admittedly the most vocal of languages.

"Furthermore, the word 'acknowledge' used in the superb Church of England Prayer Book translation of the grand old Catholic hymn, the 'Te Deum,' 'We acknowledge Thee to be,' etc. This hymn, and, therefore, this phrase has been set over and over again to music by the most celebrated musicians of Anglo-Saxondom. It has been sung since the time of Cranmer by congregations all over the English speaking world."

Evidently Mr. St. John-Brenon has made good his point. At the same time I am personally grateful to Mr. Baker for bringing up the issue and thus provoking so scholarly and able a reply.

It is by discussions of this kind, rather than by mere assertion on one side or the other, that many, even among intelligent Americans, can be brought to understand that opera in English is not something which is being forced upon the music-loving public by a coterie of extremists and enthusiasts, but has a right to exist on its own merits, and certainly has a right to the claim that it presents no difficulties to the conscientious singer which cannot be overcome.

To judge from the number of musicians and artists who are returning to us from the other side, many of whom

have been frozen out from their engagements in Europe by the war, we are more likely to suffer from a plethora of talent than from any lack of it.

One of the problems already before our American managers is how to secure "dates" for the artists who desire them to plan concert tours for them.

There is, however, another question, and a very serious one, which is yet to be solved. With the public mind concentrated almost exclusively upon this war in Europe, what will be its attitude to music this coming season?

In Europe, as we know, concert seasons have been abandoned, most of the opera houses closed, and very little music, indeed, is being given anywhere. What will the attitude of the American public be?

Some appear to think that they will spend more money on music than ever before; others think that the opera will be the gainer, but that what is called "pure music," as presented by the great orchestral organizations, will suffer.

However, time will show.

By the bye, are there two Alexander Lamberts? Cablegrams told of one in Berlin and yet I have received letters stating that the real, Simon pure Alexander has been at work with his pupils all Summer at his beautiful Summer home at Avon, N. J.

Well, so long as he is safe and sound no one will be more pleased than,

Your

MEPHISTO.

## PLIGHT OF LOCAL MANAGERS

Besieged for Bookings by Artists Who "Abandoned Tours Abroad"

That the war situation abroad is causing the offices of American local managers to be bombarded with solicitations for concert bookings is set forth by Ben Franklin, the musical manager of Albany, in the following letter to MUSICAL AMERICA:

"It would seem from where I sit as if every artist that I have not engaged for the coming season has abandoned his or her tour abroad and on that account is willing to give concerts in this country for most reasonable terms—so they say. The mail that I receive, and it is probably true of every manager in the country, is appalling.

"Of course, a host of these had no idea of a tour abroad, but are simply taking advantage of conditions, with the result that we defenseless local managers receive daily dozens of letters that would take a staff of stenographers to answer. Not having a big staff, I must grind out the answers myself and this not only interferes with my work in preparation for engagements already made, but is rapidly making me lose my angelic disposition. And I fear that if the communications continue many will be consigned to the waste basket.

"If you will publish this mail, and it has any result on these artists—alleged or otherwise—I feel that every manager in the country will rise up and call me blessed and will join me in one grand amen and thanks to you."

## Peabody Institute Faculty Intact

Contrary to a statement made in a dispatch from Baltimore, printed in MUSICAL AMERICA last week, all of the members of the faculty of the Peabody Institute of Baltimore have been heard from and are at present on their way to that city. Therefore when the school opens the faculty will be intact.

## Three Stars in Red Cross Concert

Alice Nielsen, Riccardo Martin and Rudolph Ganz will appear at a concert for the benefit of the Red Cross at the National Theater, Washington, D. C., next Sunday evening. The accompaniments will be played by Romaine Simmons, who was for years accompanist for the late Mme. Nordica.

## Praise for Article "Some Causes of World's Greatest War"

To the Editor of MUSICAL AMERICA:

Mr. Freund's article on "Some Causes of the World's Greatest War" was such a splendid one that I have passed my copy to friends, and am anxious to have an extra copy for myself.

Very truly yours,

CATHARINE M. RICKARD.

Middleburgh, N. Y., Sept. 15.

Frank T. Benjamin, a prominent musical figure of Philadelphia, died recently in that city. Mr. Benjamin had maintained for years a large school of music. While on his vacation Mr. Benjamin accidentally fell downstairs and died the next day as a result of the fall.



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## ECHOES OF MUSIC ABROAD

One of Berlin's Opera Houses Opens for New Season After Contributing 600 Men to Army—Richard Strauss Says He Likes Only Two Operettas and Tells Why—New French Invention Produces Sustained Tone on Piano by Means of an Electro-Magnet—War Costs Frieda Hempel Profitable Tour in England—English Critic Dreams of Transmutation of the Arts

WHILE most of the opera houses in Germany have made no attempt to reopen for a new season, the Deutsches Opernhaus in Charlottenburg has decided to make shift with depleted forces and so make at least an effort to provide for the families of 600 men—singers, officials and workmen—this institution alone had to contribute to the fighting army.

The proceeds of the opening performance were turned over to the fund for the soldiers' wives and children. In an appeal to the public the director of the Deutsches Opernhaus explains that nearly 600 men have gone to the front from within its walls, but insists that all that can be done will be done to keep the house open and salaries available for their families. Now that the municipality of Charlottenburg has agreed to cancel all obligations for rent for the year, and the singers and others employed have consented to give their services for as little as they can possibly get along with, the subscribers are urged to hold to their agreements and to be kindly indulgent in regard to the standard of the performances given.

ONE of the more conspicuous of the new operettas produced in Austria and Germany within the past year was "Polish Blood," written by Oscar Nedbal, a Bohemian musician who was formerly a member of the celebrated Bohemian String Quartet and latterly has turned his attention principally to conducting and composing.

The story is told by the *Monthly Musical Record* that when "Polish Blood" was given in Munich for the first time—the premiere had taken place in Vienna—the composer was astonished to see Richard Strauss in the theater. Moreover, the composer of "The Rose Cavalier" remained to the very end. When the two composers got into a conversation about the different kinds of music afterwards Nedbal was again surprised to hear Strauss say:

"Strictly speaking, I know only two operettas, 'Die Fledermaus' and 'Orphée aux Enfers.' As soon as I hear that one of these master-works is to be given I dash off to the theater." And he added, "Your 'Polish Blood,' often merry, gave me great pleasure, but sentimentality and melancholy in operetta generally, and even in yours, are things that I cannot digest. Don't be offended with me for telling you that, for were I not to do so I should not be able to go to sleep."

NEWEST of inventions affecting the piano is the electro-magnetic action. A French civil engineer, Bévierre by name, who is an amateur musician in his leisure hours, is credited with having discovered a method of drawing continuous and sustained sounds from the instrument without the stroke of the hammer. He obtains his results by means of an electro-magnet. The device also applies to the violin, it seems, so that the friction of the bow is eliminated in such cases.

In the case of the pianoforte a keyboard is used that varies in no way whatever from that in ordinary use. The effect produced, however, is more like that of an organ. The tone does not gradually decrease after the key is struck, but, on the contrary, retains its original volume as long as the key is pressed down by the finger. Whether the new device makes it possible also to make the quantity of tone produced subject to the amount of finger pressure used, is not made clear by the descriptions thus far published. The new invention has been exhibited before the Society of French Civil Engineers.

ONE of the Metropolitan singers to be deprived by the war of a concert tour that promised to be highly remunerative is Frieda Hempel. Having renewed an earlier friendship with the London public during the last Beecham season at Drury Lane and established herself more securely than ever in the esteem of the London critics, she was engaged to make her first tour of the English provinces this Fall before re-

Cumberland, the English critic. He recognizes, of course, that the idea is pure fantasy, "but it cannot be denied that in essence all art is the same—the feeling, the aspiration, the struggle for self-expression is unchanging in all the arts."

Mr. Cumberland deplors the fact that we have no legacy of music from the ancient Greeks. "We know what they felt and thought," he writes in



A Notable Musical Cargo

One of the most distinguished musical coterie on any Atlantic liner was that brought to America recently by the "Rotterdam." Some of the members, depicted above, were: No. 1, F. Wight Neumann; No. 2, Mme. Johanna Galski; No. 3, Mme. Schumann-Helink; No. 4, Fannie Bloomfield Zelsler; No. 5, Max Zach; No. 6, Eleanor Spencer; No. 7, Eleanor Painter; No. 8, Herma Menth; No. 9, Herbert Sachs-Hirsch.

turning to New York for the opera season.

The German soprano's first appearance anywhere in England outside of London was to have been made at Manchester on October 10, and for this concert she was to receive a fee of \$1,250—for England a high figure. On her return to Berlin after her June appearances in London Miss Hempel received a command to sing before the Kaiser at the Royal Palace. Afterwards she was offered a new five years' contract with the Royal Opera, where she had made her career, apart from a couple of apprentice years spent in Stettin, before coming to the Metropolitan.

AND now gossip has it that Cosima Wagner has been kept in complete ignorance of the Isolde Beidler lawsuit. The statement might seem to derive some confirmation from the fact that she has been in feeble health for some months, so markedly so that she was unable to take any part whatever in the preparations for this year's Bayreuth Festival, but otherwise, especially in view of the evidences tendered on her behalf, the report is improbable in the extreme.

October 19 was the date set for the rehearsing of the case on Frau Beidler's appeal, but, like so many thousands of other things, it will doubtless be shelved until after the war is over.

THAT some day it will be possible to transmute the various arts into the terms of each other—to change a picture into a poem or a drama into music or a piece of statuary into a colored design—is a dream indulged in by Gerald

Musical Opinion, "for they have left us thousands of monuments of their spiritual life: we have their literature, their statuary and their architecture. But we have none of their music, for music is an art nearly two thousand years later than the ancient Greeks."

"It is impossible to imagine the ecstasy that would be caused if the Parthenon (say) could be melted into sound; no music that has yet been given to the world would equal it for sheer gracious loveliness. One would also like to hear the Roman Empire expressed in music or the glories of Europe during the first years of the Renaissance. But music is the youngest of all the greater arts—she is, indeed, only in her babyhood; and the whole literature of the art is poverty stricken and meagre."

"Though it is impossible to say with the least certainty what kind of music the ancient Athenians would have written if the art of composition had been developed at all in their time as it is today, one is nevertheless certain that it would have been entirely different from anything known to us. I believe that Wagner would have been anathema to the Greeks of old Athens: they would have hated his fulsome, the rich vulgarity of his unusual dreams. They would also have hated all the moderns, from Debussy to Richard Strauss; but Handel, Gluck, Bach and Purcell would have appealed to them with some directness and force, though Handel would seem a little brutal and Bach too rigid."

"The truth is that Greek art reflected the simplicity, the beauty and the directness of Greek life, whilst the music of to-day reflects the complexity and strenuousness of our own time. This,

I need scarcely point out, is a platitude; but it is a platitude that cannot perhaps be too often repeated.

"Critics and professors so often complain of present-day music: they hate it because it so closely resembles life. Art, they say, should take men away from life; it should make them forget; it should deal with things of the spirit. But art at its finest and noblest has always been concerned with life; its function has always been to translate life into words or stone or paint. It is unreasonable to quarrel with modern music whilst we do not quarrel with the conditions which bring that music into being."

RECENTLY Percy Grainger, the Anglo-Australian pianist and composer, who has delved extensively into England's store of folksong, went to Denmark to spend a week there with Evang Tang Kristensen, the well known Danish folksong collector. Armed with Mr. Grainger's talking-machine they made a round of visits to the best folksong singers in Denmark to record their songs. "We intend to work furiously," Mr. Grainger had said as he was setting out from London, "getting up at daylight, working all day and traveling until midnight. I hope to record some gems."

WELSH composers have been given an opportunity to compete for a cash award of \$500 by Lord Howard de Walden, the wealthy Welshman, noted in England more especially for his millions and known by reputation outside of England as the author of the poems used by Josef Holbrooke in his atmospherically gloomy music dramas, "The Children of Don," produced by Oscar Hammerstein at his London Opera House, and "Dylan," staged by Sir Joseph Beecham at Drury Lane early in the Summer.

The award is offered for the best musical work submitted written for orchestra only, for orchestra and voices, or for voices only, any number of each, up to the following proportions:

Orchestra: Two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, tympani and percussion, harp, organ (*ad lib.*) and the usual complement of strings.

Solo voices: Five.

Chorus: *Ad lib.*

The time necessary for the performance of the work must not exceed two hours. The work must deal with things Welsh, ancient or modern—history, legends, fantasies, dreams or aspirations. The libretto, if there is one, may be in either Welsh or English.

Competitors must be Welsh, though not necessarily resident in Wales, which qualification may appeal to any creative Welsh musicians domiciled in this country.

Speaking of Lord Howard de Walden's collaborator in music drama, Josef Holbrooke, the London *Daily Sketch* says: "He is always nursing the grievance that there is a conspiracy among the British public, led by the critics, to ignore his music. They ignore it because they don't like it; perhaps they ought to, but they don't. However, Holbrooke's concerts are always worth going to because he prints scathing remarks on his programs about the taste of his audience. They laugh like anything."

THE library of Carl Reinecke was sold by auction at Leipzig early in the Summer. Some letters written by Richard Wagner to Constantin Frantz in which he speaks of his friendship with Ludwig II. of Bavaria, brought \$90, while for a series of original photographs of Wagner the sum of \$12 was paid. J. L. H.

Among the prominent Americans who have studied in London this Summer with Yeatman Griffith, the American voice teacher, are Florence Macbeth, Pauline Donnan and Edna Showalter, all prima donnas of distinction; Herbert Harroun, professor of voice at Oberlin College, Oberlin, O.; Ernest Chamberlain, teacher of music at Knox College, Galesburg, Ill.; Lowell M. Wells, teacher of voice, Cedar Falls, and others.

M. Gheusi, the Paris impresario, is a captain of artillery in reserve for the military government of Paris.

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## MAINE FESTIVAL ARTISTS

## Marcella Craft and Others Take Place of Eames and de Gogorza

BANGOR, ME., Sept. 17.—Director William R. Chapman has issued the following statement in case of the non-arrival of Mme. Emma Eames and Emilio de Gogorza in time for the Maine Music Festival: "It is possible that Mme. Emma Eames and her husband, Signor de Gogorza, who are in Italy, may not be able to arrive in the United States soon enough to sing at the festival. In that case Marcella Craft will take their place. If they do arrive she will sing also, and there will then be three star artists."

Director Chapman has made a special arrangement with M. H. Hanson, manager of Marcella Craft, to defer her Western trip fifteen days to allow her to appear at the Maine Festival. Signor Picco will sing the numbers assigned to Mr. de Gogorza for the first program. The duet for Eames and de Gogorza will also be given by Nina Morgana and Mr. Picco at the last concert, so there will be little change from the original

programs for the evening concerts. In place of Mr. de Gogorza for the afternoon Cuyler Black and Mrs. Williston will be heard in songs. Fortunately all the other artists are in America ready to do their part and the orchestra is all ready, so the festival will not be postponed but will be given at the dates announced, October 1, 2, 3, in Bangor, and October 5, 6, 7, in Portland.

J. L. B.

## Joseffy Recovered from Long Illness; to Resume Teaching

Rafael Joseffy, the eminent pianist and teacher, is to resume teaching beginning October 1 at his studio in Steinway Hall, New York. Illness last winter made it impossible for Mr. Joseffy to carry on his work, but he is now completely recovered. He spent the entire Summer at his cottage at Bradley Beach, N. J.

In Germany 249 towns have complied with the request made in June of last year to collect the local tunes in the different towns from the records of their old town bands and to send them to the Royal Library at Berlin.

## PROVIDENCE SEASON OPENS

## A Week of Italian Opera and of Music by a Boston Symphony Octet

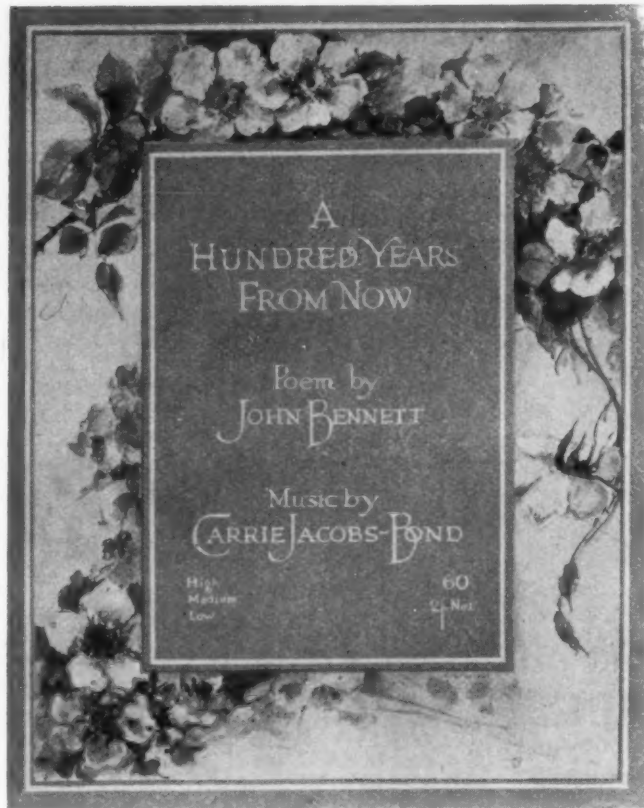
PROVIDENCE, Sept. 16.—With a week of grand opera in Italian at the Providence Opera House and an orchestra of eight players from the Boston Symphony Orchestra at Keith's Theater, the musical season has opened here auspiciously.

The San Carlo Opera Company, Fortune Gallo, general manager, began its engagement on Monday evening with a creditable performance of "Lucia di Lammermoor." Mme. Edvige Vaccari sang the title rôle skilfully, and Salvatore Seiarretti, tenor, and Angelo Antola, baritone, also gave pleasure. At the Wednesday matinee "Lucia" was re-

peated, Signor Cecotti singing *Edgar* and Signor Modesti *Henry*. On Tuesday evening, to a crowded house, Verdi's "Il Trovatore" was sung, with Mary Kaestner, a dramatic soprano with a pleasing voice, in the part of *Leonora*. The *Azucena*, Mme. Zauner, formerly of the Milan Scala, and the *Manrico*, Signor Ceccotti, were much applauded, as was also Signor Modesti as the *Count*. On Wednesday evening "Cavalleria Rusticana" and "I Pagliacci" were sung, the honors of the evening going to Signor Antola for his singing of the Prologue. Signor Graziani, who had the part of *Turiddu*, was heard here for the first time and met with instant favor.

The octet from the Boston Symphony Orchestra playing at Keith's was directed by Daniel Kuntz. G. F. H.

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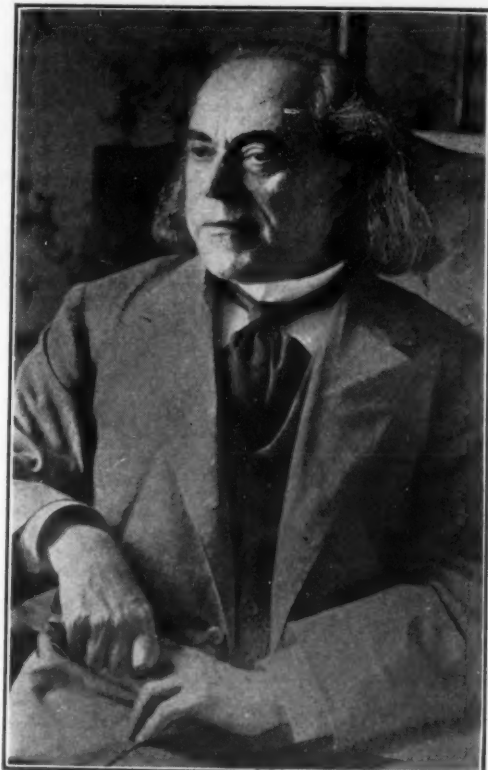


## VITAL POINTS IN PIANO PLAYING

### Authoritative Views on Rhythm and Tone Color

By HARRIETTE BROWER

HOW shall two such opposites as rhythm and tone color be connected, even in name, some will ask. One belongs to the mechanical side of piano playing, while the other appertains to the ideal, the poetic, the soulful. The two subjects, however, are not so wide apart as might at first appear; for the beauty and variety of the second depends largely upon the mastery of the first.



Vladimir de Pachmann—He uses certain fingers to create certain effects in tone color

You must play rhythmically before you can play soulfully; you must first be able to keep time before you can attempt to express color and emotion, or permit fluctuation of rhythm. One depends on the other, therefore time and rhythm come first; when these are well under control, but not before, we can go further and enter the wider field of tonal variety.

Rhythm is one of the pianist's most important assets, something he cannot do without. It might be said that a well-developed rhythmic sense is one point in which the artist differs from the amateur. The latter thinks nothing of breaking the rhythm at any time and place that suits his fancy; while the artist is usually conscientious about such matters, because his time sense is more

highly cultivated. A perfect time-sense is probably inherent in the artist, a part of the natural gift which he has cultivated to such a high state of achievement. It may be he has never had any difficulty with this particular point in piano playing, where the amateur has constantly to struggle with problems of time and rhythm.

**METRONOME.**—When the subject of using a mechanical device, such as the metronome, as an aid in cultivating the rhythmic sense, is broached to the executive artist, it does not always meet with a sympathetic response. With such bred-in-the-bone sense of time as the artist commands, it is little wonder that he takes no great interest in mechanical time beating. Josef Hofmann's censure of the metronome was probably the result of his inborn artistic, rhythmic sense; yet his words have doubtless had their effect on many students, who, lacking his sense of rhythm, would have been greatly benefited by its use. A little incident, apropos of this point, happened at one of the Hofmann recitals last season. The rhythm of a Beethoven sonata he was playing was so greatly varied at times, that a musician sitting next me remarked, "those passages need a dose of the metronome." That applied to Hofmann!

#### Aiding Rhythmically Deficient

Godowsky, when asked his opinion of the metronome, replied: "I assuredly approve of its use, I have even devoted a chapter to the metronome in my work on piano playing, the Progressive Series." Edwin Hughes remarks: "If pupils have



Side View of Left Hand of Vladimir de Pachmann, Showing Muscular Development

naturally a poor sense of rhythm, there is no remedy like practicing with the metronome, using this daily until results

are evident, when there can be a judicious slowing down of its use. The mechanical sense of rhythm, the ability to count and to group the notes of a piece correctly, can be taught to any person, if one has the patience; but for those delicate rhythmic nuances required by a Chopin Mazurka or a Viennese waltz, one must possess a special rhythmic gift."

Artists and teachers who have come

### Secrets of Rhythm and Tone Color

Josef Hofmann censures use of metronome.

Godowsky declares: "I assuredly approve of its use. I have even devoted a chapter to the metronome in my work on piano playing, the Progressive Series."

De Pachmann states that he uses certain fingers when he wishes to create certain effects.

Thuel Burnham calls the fifth finger the "cold finger." He would use the third, a "warm finger," to give out a soulful melody.

Red is a warlike color found in such pieces as Chopin's Polonaise "Militaire" and MacDowell's Polonaise.

under Leschetizky's influence, who use his principles, are generally in favor of the metronome, according to their own testimony. The fact is, they as teachers often find such deficiency in their pupils on the subject of time sense and accuracy in counting, that they are forced to institute strict measures to counteract this lack of rhythmic comprehension.

Granting then, that the correct use, not the abuse, of the metronome is of great assistance in establishing the rhythmic sense, let us turn our thought to a more fascinating subject, that of

**TONE COLOR.**—When De Pachmann states that he uses certain fingers when he wishes to create certain effects, the idea was thought to be only one of the eccentric pianist's peculiar fancies. Other players, however, have had the same thought, and have worked along the same line, the thought that on the fingering used depends the quality of tone. For instance, you would never play a melody with a consecutive use of the fifth finger, which is called a "cold finger" by Thuel Burnham. He would use instead the third, a "warm finger," to give out a soulful melody.

#### Variety in Tone Coloring

The pianist who would play effectively, must continually strive for variety of tone, for tonal coloring. These can be studied in scales, chords, arpeggios and other technical forms. The singer seeks to make a tone of resonant color, not a straight, flat tone; the pianist, on his part, endeavors to give color and variety to his playing in the same way. Harold Bauer thinks variety must be secured by the contrast of one tone with another. Even a very harsh tone may be beautiful in its right place, owing to its relation to other tones, and its ability to express an idea. To render the playing expressive by the contrast of light and shade, by tonal gradations, by all varieties of

touch, by all the subtleties of nuance, is a great art, and only the most gifted ever master it in its perfection. These are the things which enchant us in Paderewski's performance. Hofmann's playing is a marvel of atmosphere and color; such playing is an object lesson to students, a lesson in variety of light and shade, of exquisite tonal tints.

The sensitive musician is highly susceptible to color effects in nature, in art or in objects about him. Certain colors attract him, for he sees an affinity between them and the effects he strives to produce in his playing. Other colors repel, perhaps for the opposite reason. Brilliant red is a warlike color, and finds analogous expression in such pieces as Chopin's Polonaise "Militaire," and MacDowell's Polonaise. We cannot help seeing, feeling the color red, when playing such music. Soft pink and rose for love music, tender blues and shades of gray for nocturnes and night pieces are some

of the affinities of tone and color. Warm shades of yellow and golden brown suggest an atmosphere of early autumn, while delicate or vivid green give thoughts of spring and luscious summers. Certain pieces of Mozart seem to bring before us the rich greens of a summer landscape, the Fantaisie in C Minor and the Pastorale Varié are of this type.

Arthur Hochmann says: "Colors mean so much to me; some are so beautiful, the various shades of red for instance, then the golden yellows, rich warm browns, and soft liquid blues. We can make as wonderful combinations in tone color as ever painter put upon the canvas. To me dark red speaks of something tender, heart-searching, mysterious. On the other hand, the shades of yellow express gaiety and brightness."

It has been said a pianist needs to study color effects, in order to express them in his music. He can do this to especial advantage at the theatre or the opera, for here he can see unrolled before him the greatest possible variety in light and shade, in colors, and in the constantly changing panorama of action and emotion.

The pianist can receive many ideas of tone color in listening to a great emotional singer, and watching the infinite tonal gradations produced on the "greatest of all instruments," the human voice.

In short the pianist draws from many sources the experience, the feeling, the emotion with which he strives to inspire the tones he evokes from his instrument. The keener his perceptions, the more he labors, suffers and lives, the more he will be able to express through his chosen medium—the piano!

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## NOTED STARS AID PEACE MOVEMENT

Schumann-Heink and Gerville-  
Réache Sing to Monster  
Gathering

Music lent its soothing charms in behalf of the universal peace movement last Sunday night at the Sixty-ninth Regiment Armory, New York, when it played a prominent part in the huge peace meeting organized by William Randolph Hearst. Indeed, so vast was the crowd in the arena that song was perhaps more effective than the spoken word in reaching the ears and the emotions of the hearers.

Two noted contraltos had given their services for the occasion, Mme. Schumann-Heink and Mme. Gerville-Réache, the former coming all the way from Chicago for the meeting. Their presence was doubly significant. Not only did the singers represent in their lineage two opposing nations in the war, but Mme. Schumann-Heink has a deep personal

interest in the conflict, owing to the participation of eight of her relatives on the German side, and Mme. Gerville-Réache has announced her desire to join the hospital corps of France.

Hearty was the applause for the appearance of Mme. Schumann-Heink and after her aria the ovation continued through the arrival of Vice-President Marshall on the platform until the contralto reappeared and sang for the first time a new American peace hymn, "Let Us Have Peace," by George Graff, Jr., and Ernest R. Ball. The famous contralto sang this with a deep emotion born of her own eager desire for peace in Europe. At the close the singer was congratulated by the Vice-President and again the applause rang out. Aptly chosen and delivered with powerful appeal was Mme. Gerville-Réache's "Ah! la Guerre" by Bruneau and her "Ah! mon fils" from "Le Prophète." Other musical features were the "Tannhäuser" Overture played by the Century Opera Orchestra under Josef Pasternack and the "Star-Spangled Banner" sung by the Washington Irving High School girls under Dr. Frank R. Rix. K. S. C.

### Claude Warford Returns to New York

Claude Warford, the tenor, has returned from his Summer's outing and is again teaching at his studio in the Metropolitan Opera House Building. During a part of August Mr. Warford visited Hallett Gilberté, the composer, at his Summer home, Lincolnville, Beach, Me., and on the last evening of his stay was guest of honor at a dinner-musical. On the program were songs composed by Messrs. Gilberté and Warford, A. Walter Kramer and Max Herzberg.

### Directors of Baltimore Schools Resume Their Duties

BALTIMORE, Sept. 18.—Harold Randolph, director of the Peabody Conservatory of Music, has returned from his vacation and has immediately begun a classification of students for the coming season, which looks extremely promising.

Henri Weinreich, the director of the European Conservatory of Music, Baltimore, has sufficiently regained his strength after his recent illness and has now resumed his duties at the school. F. C. B.

### Combined Orchestra and Band Projected for Oshkosh, Wis.

OSHKOSH, WIS., Sept. 19.—An endowed symphony orchestra and brass band is being organized in Oshkosh, Wis., under the direction of several wealthy patrons of music, and plans are being made for an extended tour of America during the 1914-1915 season if the organization is perfected. M. N. S.

Herman Devries still continues his studios, as heretofore, in the Fine Arts Building in Chicago, although by special arrangement he has been engaged by the Wisconsin Conservatory of Music of Milwaukee to teach once a week, Mondays, in that city.

### Washington Assured of Notable Concert Season

WASHINGTON, D. C., Sept. 21.—Washington music-lovers had felt some apprehension as to the coming concert season until T. Arthur Smith assured them that the various artists and the Philadelphia and New York Philharmonic orchestras would appear as announced, under his management. Now Mrs. Wilson-Greene comes forward to give further encouragement. "The Boston Symphony series of five concerts is practically sold out," she announces, "and I shall also give the Washington public another series, introducing Mme. Schumann-Heink, Pasquale Amato, Ada Sassoli, Louise Homer, Beatrice Harrison, Alma Gluck, Efreim Zimbalist and others. John McCormack will be heard in recital on November 15, and Fritz Kreisler, Paderewski, Mme. Pavlova and company and other artists are booked for later in the season." W. H.

### Owner of Milwaukee's Baseball Club Gives Musicales

MILWAUKEE, WIS., Sept. 19.—Mrs. Albert Timme gave the first musicale of the new season at her home last week. The program was given by Agnes Scott Langon, of Paris, with whom Mrs. Timme has been studying for some time. Mrs. Timme is the owner of the Milwaukee baseball club and during recent years has devoted much time to music study. She is considered an exceptionally fine soprano, but does not intend to enter public work. M. N. S.

### Stojowski Heard From

According to word received in New York this week, Sigismond Stojowski, the eminent Polish pianist-composer, appeared at the American Consulate in Geneva, Switzerland, recently to arrange for his return to New York to resume his duties at the von Ende School of Music.

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Century Opera Publicity Man's Experience at Southern Prayer Meeting

When Rufus Dewey, now director of publicity for the Century Opera House, was out ahead of the Aborn English Grand Opera Company a few years ago he was required among other things, such as writing press matter and arranging for bill-posting, to make addresses before clubs, societies and schools. His route led him into the Sunny South, where he made the acquaintance of an opera house manager who was just breaking into the show business. The new manager was a trustee and steward of the Methodist Church and had acquired the playhouse through the death of a relative. Now "Admiral" Dewey is a persuasive talker, so he secured a guarantee for his company. When the deal was completed he found he could not leave town until the following day, so the Methodist manager insisted that the theatrical man must attend the regular Wednesday night prayer meeting with him at the M. E. Church that night.

Reinforced by a chicken and waffle supper at the manager's home, Dewey went with his new found friend and was seated well down towards the front. After the usual songs, including "Throw Out the Life Line" and "Shall We Gather at the River," various of the brothers and sisters, including the theater manager, arose and told their experiences of religious ups and downs. Finally the minister's eyes rested on the happy looking advance agent and the preacher said:

"Possibly the stranger within our gates will tell his experience?"

This was a new experience for Dewey, but nothing was ever known to rattle an Aborn advance agent, so the obliging advance man arose and said:

"Brothers and sisters, I have never had much experience in religious matters, but with your kind permission I would like to say a few words about grand opera in English," and many new converts were made on the spot.

### New Chorus for Racine, Wis.

RACINE, WIS., Sept. 19.—A society of young men and women to further the interest of vocal music in Racine was organized at an informal meeting at the home of Mrs. Jessie Waters Northrop, well known patron of music, last week. The membership is already forty-two and the limit placed at 100. No name has been selected for the society as yet, but officers have been elected as follows: President, Arthur Friedman; vice-president, John Barry; secretary, Hedwig Fagerstrom; treasurer, Alice Fellows. Alfred R. Hilker of Racine has consented to act as accompanist and Mrs. Northrop will be instructor and conductor. Part

## PENNSYLVANIANS JOIN IN NOVEL ELFIN PAGEANT

Scenes from the pageant at Conneautville, Pa. Top—The Flower Ballet. Center—The Queen and her court. Bottom—The minuet.



AN interesting addition to America's list of pageants was that of "The Sleeping Beauty," a fairy-tale pageant, recently given in Conneautville, Pa., by Agnes Robinson. The pageant, music and costuming of the 125 children and adults who took part was the work of Olive Ruby Hammon, of St. Louis, Mo. The folk dances were arranged by Elizabeth Garver.

Miss Hammon is a successful writer of songs, two of which, "Folk Song" and "Autumn in the Islands," were beautifully interpreted by Mrs. Adah Black Holt, soprano; I. L. Schoen, violinist, and Mrs. Carl Luyties, accompanist, and favorably received during the nineteenth annual convention of the Mission Music Teachers' Association.

songs, oratorios, cantatas and operas will be selected for presentation. M. N. S.

Elected Choral Club Director for Tenth Time in Los Angeles

LOS ANGELES, Sept. 14.—For the tenth time Jean B. Poulin has been elected director of the Ellis Club of Los Angeles. This body of singers numbers ninety or 100 male voices all carefully chosen and more carefully drilled. Other officers of the club elected at its annual meeting last week are: President, James Slauson; first vice-president, Fred A. Walton; second vice-president, Dr. W. Jarvis Barlow; executive vice-president, a new office, Judge Walter Bordwell; secretary, Herbert D. Alfonso; treasurer, Louis Zinnamon, baritone of the original Los Angeles Euterpean Quartet; librarian, E. P. Cheverton; voice committee, A. J. Schoonmaker, A. M. Sias, Irving H. Andrews and W. C. Hancock; music committee, George Steckel, Henry B. Flint and E. S. Shank. W. F. G.

## A SCHOOL FOR WOOD-WINDS

Karleton Hackett Believes It Would Help Orchestral Music in America

French players have for some time had almost a monopoly of certain instruments in first-class orchestras in this country. Conductors have no difficulty in getting all the violinists they want; the woods are full of them. Skilled players of brass instruments also are not very hard to find, thanks, largely, to the training received in brass bands. But the players of wood-wind instruments are scarce, with the exception of the flautists.

The clarinet, the bassoon and the oboe are neglected, the result being that whereas a violinist in a good orchestra may have to content himself with \$40 a week, an oboist can command from \$75 to \$100 a week. The French, who alone seem to take to the wood-wind instruments, therefore have an advantage over others.

One reason why American students do not take up the oboe, clarinet and bassoon is that there are no regular training schools for them here, as there are abroad. For this reason Karleton Hackett, the eminent Chicago critic, suggests that some wealthy individuals who are interested in the multiplication and improvement of American orchestras should found such a school. Henry T. Finck, the New York *Evening Post* critic, suggests that, until that is done, it is well to remember that the principal players of wood-wind (as of other instruments) in our large orchestras are nearly always willing to take pupils, many of them being, in fact, regularly connected with music schools.

Undoubtedly the reason why the violin is so much more cultivated than the oboe is that the violin students hope to become soloists—Kreislers and Ysayes. Oboe players have no such prospects; but as they are otherwise favored it seems natural that they should multiply.

A benefit concert recently given in London for a music critic and teacher named Karlyle, who has been very ill, resulted in the raising of a fund of \$1600.

Dr. William C.

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Beginning of Chorus to "It's a Long Way to  
Tipperary"

by singing their respective national an-  
thems, but join instead in some simple  
song that comes closer to their daily  
lives. Similarly, in our own Spanish war  
the rousing "Hot Time in the Old Town  
To-night" was chanted with such fervor  
by the men in the trenches that it be-  
came the "Yankee Doodle" of that con-  
flict. Corresponding to the "Hot Time"  
in the European war is "It's a Long,  
Long Way to Tipperary," of which a  
thematic of the chorus is presented here-  
with.

This popular song has no reference  
to the war or to military matters, but  
its embodiment of the "home" spirit has  
made it the battle song of the allies.  
Furthermore, its swinging march  
rhythm and simple harmonies make it  
more fitting for use in the trenches than  
serious songs of more musical value. In  
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for it shows the influence of some of the  
patriotic popular songs that George M.  
Cohan used to write.

For the benefit of the "pioupiou" this  
English song has been translated into  
French. Returning Americans report  
having heard French troops shout a  
translation of it as they marched along  
the roads. Here is one version, which  
does not seem intended to be sung to  
the given tune:

"Il y a bien loin d'ici à Tipperary.  
C'est un chemin bien long à faire!  
Quoiqu'il m'attende au bout du trajet  
La plus belle petite fille de la terre!  
Adieu donc, mon cher vieux Piccadilly,  
Adieu donc, Leicester Square!  
Je vous quitte pour me rendre en Tipperary.  
Car c'est lui qui m'est le plus cher!"

As the English troops marched  
through London to the front they sang  
a version of an American Civil War  
song:

"We are coming, Marshall Kitchener,  
Five hundred thousand strong."

Our "Marching Through Georgia" is  
being sung by various of the armies en-  
gaged in the present war, and "John  
Brown's Body" is also a favorite. It  
is recalled that the Japanese used  
"Marching Through Georgia" when they  
entered Port Arthur.

Harry Lauder's songs have been heard  
on European battlefields, for the Black  
Watch, the famous regiment of High-  
landers, sang them as the German shells  
burst over their heads. A corporal and  
two privates arriving in London wounded  
told of the fighting and singing.

"The Germans were as thick as the  
Hielan' heather," said the corporal. "We  
stuck there poppin' off the Germans, an'  
in the thick o't a' we were singin' Harry  
Lauder's latest. It was gran'-a' about  
us were the dead an' deen', an' every  
noo an' then German shells burst. As  
we peppered awa' we sang 'Roamin' in  
the Gloamin' an' 'The Lass of Kill-  
crankie.' Mony a song about the lassies  
we sang."

Through France the soldiers are keep-  
ing step to the "Ma tunique a un bouton,"  
and another song which is stirring the  
hearts of the French and Belgian sol-  
diers is "Le Regiment de Sambre et  
Meuse," the music of which is by Plan-  
quette. The French soldiers, of course,  
never forget the "Marseillaise" and the  
"Carmagnole," as well as "Malbrouck,"  
the music of which is familiar to us as  
"He's a Jolly Good Fellow." Even  
Napoleon paid tribute to the power of  
music in the Russian army, and the Ger-  
manic soldiers of the Kaiser and Aus-  
tria give singing a place in war times  
corresponding to that which it holds in  
their life at home in the Fatherland.

The first concert of the orchestra com-  
posed of workmen in the meter repair-  
ing shop of the Consolidated Gas Com-  
pany of New York was given, Septem-  
ber 9, during the lunch hour to cele-  
brate the one hundredth anniversary of  
the composition of the "Star Spangled  
Banner." The members of the orchestra  
wore their overalls and jumpers and re-  
turned to work as soon as it was over.

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# MUSICAL AMERICA'S OPEN FORUM

## Joins in Plea for a Rehearing of Parker's "Mona"

To the Editor of MUSICAL AMERICA:

I have just read with great interest Mr. A. Walter Kramer's splendid plea in the September 12 issue of MUSICAL AMERICA for a rehearing of Horatio Parker's "Mona," and am so delighted to see this work—to me one of the greatest operas ever written—at last being championed, that I wish to add a few words on the subject.

In reading Mr. Kramer's article I noticed that he approached the opera with his mind already prejudiced in its favor by a considerable study of the score; my own state of mind was the direct opposite. I had read the truly remarkable libretto, and had "skimmed" a few articles in the musical papers, but had not seen a note of the music. Consequently I approached the first hearing with a mind absolutely unbiased.

The prelude to the first act was not finished before I realized that I was indeed hearing "one of the greatest masterpieces of modern music-drama," and the impression deepened with the unfolding of the score. I have heard quite a good deal of German opera music, in fact the German operas are my favorites; but I confess that with the exception of "Parsifal" and "Tristan," very few of them have affected me as strongly as this stupendous work. It struck me, as I listened, that here at last was a man with a big message, with the courage to express that message (irrespective of ease of production, and all the other commercial considerations) with a new orchestral technic, with a feeling for the truly tragic, and with a most profound knowledge of and the feeling for the truly great and worth-while in music. Never have I felt such disgust as when I read the reviews in the various papers in the days following the performance; the complete lack of sympathy and understanding was distressing.

One's first impressions are not always to be trusted; but when a work of the complexity of Parker's "Mona" makes so profound an impression as it did on me, I am content to believe that the impression was correct; and when subsequent hearings deepen that impression one is justified in feeling one's opinion reinforced. With all my heart I hope that the Metropolitan will come out of its sleep enough to give us again this

wonderful opera. There will be many who will welcome it, if this is done, and one will be,

Yours faithfully,

GORDON BALCH NEVIN.

Johnstown, Pa., Sept. 15, 1914.

## Pleas for More Reasonable Rates for Opera and Concerts

To the Editor of MUSICAL AMERICA:

I have just finished reading Mr. Freund's article, "The Issue Before Us," to several American friends who are visiting me. We all feel that you are to be congratulated on publishing so truly fine a picture of the present sad crisis we are all facing—too awful, really, to dwell on.

Let me ask, that through the medium of your paper you will start a movement for more reasonable rates this Winter for opera, oratorio and concerts. After giving my services for many years in music I can speak very frankly on the subject. The hundreds of music-loving students in America are debarred, year after year, from hearing the best in music on account of the prohibitive prices for same. Even the street gamins in all parts of Italy can whistle and sing the arias from their Italian operas, while the intelligent American music-loving people are compelled to go without the stimulating influence of the best in music, because the vast majority have not the "price of admission."

We know only too well the absurd and cruel price for concerts of European celebrities, and yet while the student can learn so much from Gerhardt, Culp, Gluck, Tina Lerner, etc., etc., why not demand more reasonable rates? Why can the American student not have the same advantages as in Europe? Our students simply cannot pay \$1.50, \$2, \$3 and \$5 for concerts and operas, and if a \$1 or 75-cent seat is given them it is usually so poor the student would rather not attend a concert, where he can but poorly hear, and not see at all.

Surely this state of things is all wrong, and I want to plead for the poor to hear and learn the best in God's most precious gift to man. When hundreds of women complain so bitterly of not being able to hear good music it seems as if I must work for a change of conditions in America. In London for a shilling hundreds attend nightly the beautiful concerts of Sir Henry Wood in Queen's Hall, and when I see these men, women, boys and girls listen with rapt attention to the very best in music is it any wonder I want the same advantages for my American people?

My efforts to help in this divine art have been modest but sincere, and so is my plea now for you to take up and bring to fruition a better condition of affairs. It is wrong to have music only for the rich and well to do. The poor must have it, and will, if the matter is earnestly taken under serious consideration.

With best wishes, believe me,

Sincerely,

APOLLIA M. BLAIR,

Mrs. A. M. Blair, of Washington, D. C., President Rubinstein Morning Choral and Y. M. C. A. Association Music Class. Littlebourne, Canterbury, England, September 1, 1914.

## Finds Miss Cheatham's Art "Unique and Fascinating"

To the Editor of MUSICAL AMERICA:

During the past six months I have read MUSICAL AMERICA faithfully, and want to tell you what pleasure it affords me and what a keen interest I have in all it gives out to musicians and others.

As a musician myself (I have studied and taught piano many years in Boston, besides having a very thorough course of instruction in Europe) I wish to speak especially of your interview with Kitty Cheatham which appeared in last week's issue of MUSICAL AMERICA.

To me there has always been something so unique and fascinating in Miss Cheatham's art, and I have always read her interviews with such a feeling of

having been benefited by them. No wonder her art is so unique! This last word from her, telling of her experiences in traveling through the war zone, reveals so clearly—just as the writer says—"her quick perception, keen understanding, splendid adaptability and utter faith in her own spiritual standpoint and purpose." I repeat—no wonder she gives out so much when one realizes the principle behind it all—the high ideals, and as my work at the present moment is teaching young children I feel especially grateful for the inspiration Miss Cheatham's frank, outspoken views have given me.

I thank you again, dear sir, for using your valuable publication as fearlessly for "true uplift" and for your individual articles along this same line.

Sincerely yours,

JANE MOUNT SWIFT.

Farmington, Conn., Sept. 15, 1914.

## Higher Standard at the Century

To the Editor of MUSICAL AMERICA:

A word of commendation to MUSICAL AMERICA for its timely pointing of the way to a general public appreciation of the fact that a new and higher artistic standard has been established this season by the Century Opera Company.

It is up to the musical papers and the daily press to follow this lead, since it is their duty to their readers to point out what is worth while among the musical entertainment offered to the public. This year's performances at the Century are emphatically worth while, and in them the opera lover can find his money's worth with overflowing good measure. In fact this two-dollar opera is infinitely better than much of that offered in America and other countries at higher figures.

The first year's faults at the Century and the newspapers' comments upon them may have weakened the public's confidence in the venture. But if the present Century standard is maintained we shall have a popular opera institution of which we may be proud, and it is certainly the newspapers' duty to acquaint their readers of that fact.

Very truly yours,

OPERA LOVER.

New York, Sept. 19.

## A Chance for a Philanthropist

To the Editor of MUSICAL AMERICA:

A week or so ago there was brought under my notice a poor Italian, a baker by trade. This man, thirty-four years of age, has been singing since his boyhood, and although he has never taken a singing lesson in his life his voice is well placed, his breathing is excellent, he possesses temperament, and has a splendid physique; in short, he is a natural singer.

I volunteered to teach him, gratis, the things necessary to make his voice com-

mercially valuable, feeling that the satisfaction of bringing out such a voice would repay whatever efforts would be expended upon it, but upon further investigation I found that I could not assume the task for the reason that, as the singer can not speak English, and I can not speak Italian, I could not make myself sufficiently understood to work with him to advantage.

I therefore appeal to you. Is there among the readers of MUSICAL AMERICA a singing teacher proficient in the Italian language who would be willing to make a provisional contract with this man? If there is, let him communicate with me, and I gladly will give further particulars.

Truly yours,

W. HIRSCHMANN,  
Treasurer, the National Association of Teachers of Singing, 386 St. Nicholas Avenue, New York, Sept. 7, 1914.

## Endorses Article on "Causes of the European War"

To the Editor of MUSICAL AMERICA:

Mr. Freund's article on the inexhaustible subject, "Causes of the European War," was read by both Mr. Ohrman and myself. We consider it a most cleverly worded and keenly thought out exposition, and one which will, no doubt, do much to help Americans gain the right idea of the present terrible and unreasonable war.

I was fortunate in leaving Paris a week before war was declared, and am very grateful to be once more in the United States.

With kindest greetings.

Sincerely,

LUELLA CHILSON-OHRMAN.  
Chicago, Sept. 12.

## Finds "Musical America" Appreciated Everywhere

To the Editor of MUSICAL AMERICA:

Am very glad of an opportunity to tell you of the esteem and appreciation which I have observed in so many parts of the country for your paper. I have been teaching fourteen years in the South and West and East, and have always found it in all of these localities helping on the cause of music in America. I am only too glad to be able to be one of the many to express my personal thanks to Mr. Freund.

Most sincerely,

R. ALICE RICH.

Bath, Me., Sept. 10.

## Commends the Propaganda

To the Editor of MUSICAL AMERICA:

I have watched very closely Mr. Freund's great work, and now that Europe is at war it seems that he was just preparing the way for American composers, teachers and pupils to come into their own and get the recognition which they deserve, and which has so long been denied them by the foreign element, to the crowding out of our own talent.

Yours most sincerely,

MME. TEALDI.  
New Haven, Conn., Sept. 12.

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New York, September 26, 1914

## THE CENTURY'S NEW ESTATE

Well-wishers of the Century Opera enterprise have good reason to congratulate themselves on the showing which the institution has made in its first performances this season. In the departments that were weakest last season there has been an improvement so radical as actually to amaze even those who were most sanguinely optimistic in their expectations. The ensemble is no longer the bungling, amateurish affair of last Winter, the orchestra is now a firmly welded body of highly competent instrumentalists, and, unlike its wretched predecessor, can handle a score with a show of certainty and assurance born of real musical experience and routine. From the ranks of the principals a certain amount of dead matter, so to speak, has been sundered and some vitalizing new blood infused. It is a very laudable move, this assiduous renovation.

It is laudable, in truth, but rather than that it is to be regarded as inevitable. Let us look upon it as the Century's practical manifestation of the will to live. For the organization to have come whole through a second season of artistic exploits on a level with those of its first one is not readily conceivable. Possibly something of a salutary overhauling might have been undertaken last year had not the body of critics been more or less forcibly immersed in milk of mistaken human kindness which sweetened their notices to the taste of the various powers that controlled the destinies of the house. But so inexorably were these writers reminded that they were not hearing six-dollar opera that even feeble remonstrances over enormities were received in responsible quarters with very bad grace. Yet the loss in attendance carried home the lesson as effectively as the properly weighted critical admonitions could have done, and the result is seen in what "Romeo," "Carmen" and "Tell" have vividly set forth.

Among their various improvements the directors of the enterprise have, with good reason, set particular store by their newly commissioned translations of librettos. If the Century is indeed to be the country's stronghold for opera in English it behooves it to set the example in worthy fashion. It did that in "Romeo and Juliet." Mr. St. John-Brenon is a scholar and a man of poetic and musical instincts to boot, and his effort is one of the best English versions of a foreign opera book heard here in years. But it was to be noted that certain of the singers preferred not to burden their memories, and so they complacently used the villainous text formerly employed. It would be well for the management to discourage this practice ere it be too late. Unity of purpose in this as in all other respects should be stringently exacted, and such slothfulness as is here implied should be discountenanced and reprimanded.

It is the solemn duty of the Century to maintain from now on the standard which it set itself last week. There must be no unseemly backsliding, no sentimental appeals for mollification of critical estimate. Commentators have to-day a true perspective of the Century as it legitimately desires to be known, and while they will not expect six-dollar opera they must not be asked to countenance monstrosities. However, with such capable guides as Messrs. Coini, Jacchia and Zuro in charge, and with the Aborn brothers duly chastened by their mistakes of last year, it is not likely that they will. Meanwhile the Century holds forth promise of presently fulfilling the ideal of its founders and moving spirits.

## BAYREUTH AND THE WAR

No more striking example of the devastating impact of war upon artistic culture and civilization could be found than the sudden termination of the performance of "Parsifal" at the end of its first part, at Bayreuth on August 1, when the announcement of war was made, and singers, members of the orchestra and of the audience left on the instant.

That war should demolish valuable works of art of any kind is unfortunate enough, but when it levels a blow at art of the most humanistic tendencies and ideals, the circumstance is more tragic. At the end of the first act of "Parsifal" the dominant emotion is pity—first for a wounded swan, and, second, for the suffering and the wounds of man. There is something peculiarly shocking in the cutting off of the artist's vision of ultimate redemption by an actual reversion to the inflicting of wounds in the most horrible manner. There is small compensation to be found in the fact that Wagner's work is not actually destroyed beyond the power of reproduction, as would be the case if it were a painting or a work of sculpture that had been demolished. The tragedy is complete in the fact that despite the human endeavor for better things, war exists and prevails.

It is to be remembered, however, that there always remains an element of possible good in the destruction of art by war or any other agency. A too rigid perpetuation of past ideals is not a good thing, and it is sometimes only by a destructive cataclysm that the way of progress can be opened. Wagner himself emphasized this need of art being ever a fresh and creative thing, when he proposed the idea of producing his still unheard "Siegfried" once, under ideal conditions, and then destroying it. It is not in the loss of actual works of art, once their message has been fully carried to the world, that the heart of the tragedy lies, but in the existence of conditions under which the activities of art, and of all the arts, cannot go forward.

## MAKING IT HARDER FOR "FAKE" TEACHERS

One of the expected results of the European war on music in this country has already made itself felt. There are returning many American teachers who for a number of years have resided abroad. These musicians, who have settled in Europe and have won places for themselves in the musical life of several capitals, will now seek to build up clienteles in their own land.

The American teacher, he, who has worked arduously here in years past to establish himself, looks, perhaps, on these newcomers with a suspicion that they may crowd his field, and that the battle for existence may thus be rendered more difficult. But this should not be the attitude for native teachers to adopt. He should welcome back his brother in the teaching world. He should extend to him a cordial reception, the same that he gives his colleagues who work here. Is it not reasonable to expect that the return of able American teachers from Europe will aid the teacher here, will raise the general standard, and in this way tend to crowd out the incompetents, the "fakes"?

Let the American teacher in New York, Boston, Philadelphia and Chicago think twice before he makes up his mind. He must then see that a friendly attitude is more conducive to an American standard of teaching than an inimical one.

## PERSONALITIES



Two Young Veterans

Reminiscences of their extended careers were indulged in by Evan Williams and Herbert Witherspoon during a leisure moment at a recent festival where the tenor and basso were oratorio stars. Their memory of the American concert field goes back farther than that of most of the artists now before our public, for they began their careers in the nineties and have now reached the prime of their artistic lives.

**Finnegan**—John Finnegan, tenor, has just entered on his tenth year as soloist at St. Patrick's Cathedral, New York.

**Kreisler**—It was only four months ago that Fritz Kreisler, who has been reported wounded fighting for Austria, was decorated in Paris by his country's present enemy with the Cross of the Legion of Honor.

**Lyne**—Felice Lyne, the American soprano, who is to appear in a London concert on October 3, will sail for New York on the 8th. Her first appearance of her American tour will be in her former home, Allentown, Pa., on November 6.

**Howard**—Mrs. John King Van Rensselaer, who was in one of the boxes at the Century Opera opening, presented to Kathleen Howard, the initial *Carmen* of the season, a pack of genuine gypsy playing cards for use in the fortune telling scene.

**De Tréville**—A devotee of flowers is Yvonne de Tréville. Says the soprano: "I find the daily half-hour after breakfast, spent in cutting and arranging the flowers from the garden, and especially the adjacent field, puts me in a good humor for my work."

**Weldon**—Henry Weldon, the new American basso of the Century Opera Company, was one of the few to whom the late Pol Plançon transmitted the traditions of his art. It was principally style and diction that Plançon taught him. Plançon's own teacher, Sbriglia, was also a teacher of Mr. Weldon.

**Wheeler**—Beatrice Wheeler, the mezzo-soprano of the Chicago Opera Company, who spent the larger part of the Summer in Naples, returned last week aboard the *Canopic*. She reached America in time to attend the wedding of her brother, which takes place at the Wheeler country home in East Jaffrey, N. H., this month.

**Stanley**—Helen Stanley has recovered from her attack of bronchitis and her severe cold, which she caught in consequence of sleeping on the deck of the *Rotterdam* owing to the crowded condition of her cabin. She will be able to appear the second week of "Traviata" at the Century Opera House. Manager M. H. Hanson reports that he has received more offers for concerts than can be filled for this young American prima donna.

**Spencer**—Had the present European war not interfered with conditions abroad Eleanor Spencer, the American pianist, who returned on the *Rotterdam* a few weeks ago, would have appeared in Vienna in October as soloist with the Tonkünstler Orchestra under Oskar Nedbal. Negotiations were already under way for this appearance in the Austrian capital. Miss Spencer was also was also to have played in London prior to her sailing.

**Mannes**—"Dance music," says David Mannes, "has always had a peculiar fascination for me. Upon one recent occasion Mrs. Mannes and myself were the guests at a social function, and knowing intimately the leader of the orchestra I crept up behind and taking the bow out of his hand continued bowing while he held the violin and did the fingering, the dance not being interrupted. The innovation caused much amusement, but I was satisfied that two-man power on the violin was not a success."

**Sharlow**—Helen Stanley's temporary indisposition was the ill wind which gave Myrna Sharlow her opportunity to score another emergency success as *Micela* in the opening performance of "Carmen" at the Century. Miss Sharlow was up in Maine coaching with her teacher, Frederick E. Bristol. One hour after receipt of the telegram summoning her to come to town she, accompanied by her mother, started on a sixty-mile automobile ride, caught the Boston Express, arrived here just in time for one hurried rehearsal, and the same evening stepped up on the Century boards.



# POINT and COUNTERPOINT

WAR discussion engaged Mme. Gadski and Alexander Lambert the other day in New York and the conversation turned upon the manifesto issued to the Poles by the Czar, relates W. B. Chase in the New York Evening Sun.

"When this war is over Poland will be free," declared Mme. Gadski, "and Paderewski will be its king."

In which case, says Mr. Chase, it can only be remarked that American chrysanthemums will soon be in season for the Polish pianist's coronation bouquet.

Some novelties are to be heard at the Worcester Festival this week, if we can believe an advance account of the event in the Hartford Courant. Here are some of the promised treats:

Madame Alma Gluck of the Boston Symphony Orchestra will take part. Rudolph Ganz will begin the fourth concert with Schumann's Symphony in D Minor. Miss Olive Kline will follow with Ravel's suite "Mother Goose." Evan Williams will begin with Nicolai's overture "The Merry Wives of Windsor," etc.

The following has been received by this office for use in the news columns:

Prof. —, the well known voice teacher of this city, has been appointed on the sign post committee of the Auto Club and great credit is given to him for the fine sign posts he is erecting on the different roads to inform autoists which way to go.

"Put that in Point and Counterpoint," suggested an observer.

"More point than counterpoint," commented another.

Marie Caslova, the violinist, tells us of a reception at which she was to be the soloist, which was given by a woman whose sudden wealth had not brought her musical knowledge.

"When I called her up five hours before the reception to ask about the condition of the piano, she exclaimed: 'I sent the piano back to the factory last week for repairs! Can't you play something without one?'"

"Quick thinking! The only things I had at my finger's ends for violin alone were some Bach sonatas. This gave me an inspiration.

"Certainly," I answered, "I can play the Chaconne."

"After a moment's silence a disappointed voice replied: 'But, my dear, I would so much rather you played the violin.'"

"I cannot sing the old songs," she warbled. It was true; And it wasn't a bit less painful When she tried to sing the new. —A. L. T.

"More tough luck," whispered his wife.

"Well, what now?" he muttered. "You know Miss Green never sings without her music?"

"Yes." "Well, she's brought her music."

Mrs. Clayton (at the opera)—"The opera seems to be boring you terribly, Paul. Why, you look absolutely disgusted!"

Mr. Clayton (an efficiency expert)—"The opera's all right, Emma, but that fool conductor is making hundreds of unnecessary motions!"—Puck.



Nothing like going to the right person to get a thing done right, as Cartoonist F. Fox of the Evening Sun reminds us in his caption to the appended sketch.

When the Colorado State Pharmaceutical Association met recently at Pueblo, a musical tea was given for the druggists, at which some of the dance numbers were:

Waltzes—"Diiododithymol." Two-step—"Dioxytriphenyptalide." Schottische—"Iododilobutylorthocresol." Extra—"Biethysulphonedimethylmethane."

Wireless from Printer: "Compositors on strike. They refuse to set up any more of those concoctions!"

"For three weeks I have not heard an organ grinder in the neighborhood of our house," a Western reader informs us. "Can it be that Italy has called its organ grinders home and is mobilizing them, while exempting from service its real musicians of the opera stage?"

Mayhap. Italy doubtless realizes that if these hand organs are as much out of tune as is their wont, the enemy will take to their heels and escape this music as they would the plague.

Sousa's Band Opens Pittsburgh Exposition Engagement

PITTSBURGH, Sept. 21.—Sousa's Band opened its engagement here at the Exposition last week, Grace Hoffman, soprano; Ralph Corey, trombonist, and Herbert L. Clarke being the soloists at the first day's concert. There was a characteristic program and as usual a large crowd was present. Sousa is always a strong attraction at the Exposition concerts. Miss Hoffman sang an aria from "Romeo et Juliette" as well as other numbers and had a flattering reception. E. C. S.

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### Seeking Hundred Subscribers to New St. Louis Chorus

ST. LOUIS, Sept. 19.—Plans for the first concert of the St. Louis Pageant Choral Society, recently formed, have practically been completed and developments thus far have shown that the movement is a success. The initial chorus will number about 325 mixed voices, all of whom have been tried and placed by Frederick Fischer, the director, and his assistants. It is planned to give the first concert in the Auditorium of the Army and Navy Club on November 17 with an orchestra of at least fifty men. Works of Gounod, with solo work, will make up the first part of the program and the second part will be devoted exclusively to the chorus work performed in the Masque last May, which was written by Frederick Converse. To perpetuate the society and get it started properly a canvass has been started for 100 subscriptions of \$25 each and many of these have been secured. H. W. C.

### George Dostal's Toronto Success

George Dostal, the Bohemian tenor, who is making his first concert tour in this country, recently returned from a successful concert appearance in Toronto, where, on the evening of September 11, he was soloist at the American Aid Society's benefit concert for the Canadian Red Cross cause. In the presence of an audience of more than ten thousand members of Canada's most representative families, prominent among whom were the Grand Duke and Duchess of Connaught, Dostal was accorded an en-

thusiastic reception. His singing of several national airs was the signal for the initial outburst of applause, and after his spirited interpretation of the aria "Una Furtiva Lagrima" from "Elisir d'Amore" the audience gave him an ovation. The quality and range of his voice were subjects of warmly approving comments in the Toronto papers.

Gustav Bach, one of the violinists in the Chicago Opera Orchestra, has decided to remain in Milwaukee, where he spent the Summer, and engage in teaching. The decision is due to the disbanding of the Chicago organization.

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# NEW MUSIC—VOCAL AND INSTRUMENTAL

A WORK that should be given a place in the libraries of our orchestral organizations is A. Tregina's "Suite Caractéristique,"\* which Carl Fischer publishes in his orchestral series, an edition so arranged that works appearing in it may be played by all combinations of instruments.

Mr. Tregina has set his music for an orchestra of good size and in this setting it is extremely effective. The suite has four movements, Rhapsodie Hongroise, Polonaise, Lamente Persane, Danse Cosaque, each with characteristic national flavor. Mr. Tregina's *Largo*, written in the manner of Hungarian folk-music, has potency, breadth of sweep and rich harmonization. In his choice of thematic material for his Polonaise, he has been straightforward and natural. Perhaps the "Lamente Persane" is the best of the four movements. In its Oriental coloring it is unquestionably distinguished. The composer has not given us superficial or obvious Oriental music but real music of the East, which is notable both rhythmically and harmonically. In the "Danse Cosaque" there are some fine rhythms and the movement is well managed.

On the whole the suite is very well constructed and demonstrates that the composer has a proper sense of form and proportion. He understands the orchestra and employs his instruments to advantage. His melodic flow is free and his harmonic taste considerable. Such new works as this are not too often written these days and accordingly the suite should be given a wide hearing. It might well be substituted for the popular Luigini "Ballet Egyptien," for it is better music, contains less that is commonplace and is better constructed. It has been played successfully by the Washington Symphony Orchestra.

ARTHUR P. SCHMIDT has obtained what must be some of the last songs written by the late Samuel Coleridge-Taylor and has brought them out among his Autumn novelties.†

\*"Suite Caractéristique." For Orchestra. By A. Tregina. Published by Carl Fischer, New York. Price, Full Orchestra, \$2.40.

## Morse-Rummel VIOLINIST

"By his excellent violin playing and superior musicianship, Mr. Morse-Rummel has the right to a brilliant career.

I hope he may "arrive" since he is truly one of the chosen."  
(Signed) Joseph Stransky,  
Director New York Philharmonic Society.  
April 12th, 1914.

Direction: WALTER ANDERSON  
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"Life and Death" is a fine melody for contralto. "Low-Breathing Winds" is also a piece of much melodic charm, but "The Guest," for contralto, though it begins most promisingly, loses its grip long before its conclusion. Coleridge-Taylor presents a problem as a song composer. Only in a few respects did he seem equipped to do the art-song successfully. He was influenced too much by the pernicious "British ballad," descending to its style only too often, doubtless at times subconsciously.

Of this set of songs the first two, published both for high and low voices, approach the status of art-songs. The third begins like an aria, with fine recitatives, not particularly striking in their originality but effectively conceived. The last part of the song is commonplace and in a measure spoils the effect of the whole.

ONE of the finest new funeral marches for the organ is one by Georg Bruhns, which appears from his own publishing house in Hamburg.

In this "Trauer Marsch,"‡ a poignantly voiced movement in A minor, Herr Bruhns has given us a composition that reveals both erudition and ability to create noble music. The main theme is simple, but it is built up, with canonic imitation in the pedals, in a manner overpoweringly effective. A stirring climax is reached before the *Tempo tranquillo* in G major. This section is also poetically managed and the return to the main theme is musicianly. The restating of the A minor theme, with a chromatic descending bass, provides a notable moment in the work and the conclusion is also masterly in design.

This work has not yet been played in this country but it well deserves a place on the programs of our recital organists.

ROLAND DIGGLE, whose organ compositions are becoming more and more popular, has made a melodic essay in his "Song of Happiness," published by the Gamble Hinged Music Co. in Chicago.§ There are two sections contrasted, an *Allegretto* in D flat major, 4/4 time, and a *Meno Mosso* in A major, and they are finely set. The main melody is perhaps not so original as some other things Mr. Diggle has written, but it will be liked by recital audiences.

NEW organ pieces from the press of the Oliver Ditson Company are William Faulkes's Melody in E, F. Flaxington Harker's Nocturne in G Minor, and two excellent Harvey B. Gaul transcriptions, the popular Andante Commodo of Fini Henriques and a piece called "Sunset" by one Alfred Toft.¶

†"Life and Death," "Low-Breathing Winds," "The Guest." Three Songs for a Solo Voice with Piano Accompaniment. By S. Coleridge-Taylor. Published by Arthur P. Schmidt, Boston, Mass. Price 60 cents each the first two, 65 cents the third.

‡"Trauer Marsch." For the Organ. By Georg Bruhns. Published by George Bruhns, Hamburg. Price M.2.

§"Song of Happiness." For the Organ. By Roland Diggle. Published by the Gamble Hinged Music Co., Chicago, Ill. Price 60 cents.

¶"NEW COMPOSITIONS FOR THE ORGAN." Published by the Oliver Ditson Company, Boston, Mass.

A DIGNIFIED and churchly piece of work is H. J. Stewart's new anthem, "There Is None Holy as the Lord," for mixed voices, with organ accompaniment. It is issued by C. W. Thompson & Co., Boston.||

Dr. Stewart's work is too well known to require any extended discussion here. Suffice it to record that he has again put to his credit an anthem which has a *raison d'être*. It is unconventional, free from the bombast in which so many anthems abound, and is musicianly in form.

ARTHUR H. RYDER'S "When the Last Day is Ended" leads the new Ditson song issues.¶ Not in some time has a finer art-song been received. Mr. Ryder has always been recognized as one of the men in America who write for themselves and not for a public which enjoys high-note endings and clap-trap effects. In this song, on a poem by Frederick Lawrence Knowles, Mr. Ryder has risen to an emotional height rarely attained. There is harmonic writing of absorbing interest and a notable unity of idea. It is for a high voice.

Stanley R. Avery is represented by "The Song of the Timber Trail," dedicated to Reinald Werrenrath—a roughly-hewn and sturdy piece of melodic writing; William Miller by a finely-felt piece called "Foreboding"; Fay Foster by

"There is None Holy as the Lord." Anthem for Mixed Voices with Organ Accompaniment. By H. J. Stewart. Published by C. W. Thompson & Co., Boston, Mass. Price 18 cents.

"When the Last Day is Ended." Song for a High Voice with Piano Accompaniment. By Arthur H. Ryder, Op. 15, No. 2. "The Song of the Timber Trail." Song for a Low Voice with Piano Accompaniment. By Stanley R. Avery. Price 60 cents each. "Foreboding." Song by William T. Miller. Price 40 cents. "Sing a Song of Roses." Song by Fay Foster. Price 60 cents. "Springtime of Youth." Waltz Song by Charles Eggett. Price 75 cents. Published by the Oliver Ditson Company, Boston, Mass.

"Sing a Song of Roses," a lovely melodic song, in which a folk-like Humperdinckian influence is felt, and Charles Eggett by a waltz-song, "Springtime of Youth."

F. Morris Class's admirable "Why Does Azure Deck the Sky?" and Victor Harris's melodious "Love in Spring" appear in editions for low voice.

S. TUDOR STRANG, a Philadelphia organist, has composed a "Cantique d'Amour" for the organ.\*\* It is a simple little piece, suitable for use in recital, purely melodic in style. The writing is rather carefully managed. It is not difficult of execution. A. W. K.

\*\*"Cantique d'Amour." For the Organ. By S. Tudor Strang. Published by the Composer, Philadelphia. Price 60 cents.

## BARITONE'S VARIED PURSUITS

From Ship's Cook to Festival Star in Werrenrath's Summer

Reinald Werrenrath's Summer has been full of widely varied occupations. An exceptional number of professional engagements in late Spring and even during the extremely warm season kept him busy while his recreation was found in farm gardening on the grounds of his home at University Heights. He also found time for frequent trips to nearby beaches for sailing and swimming. Among his concerts in early Summer was a song recital for the Summer school at Dartmouth College.

In July Mr. Werrenrath, with three college friends, went on a motor boat cruise of three weeks off the New England coast, the boat being one of the first to pass through the new canal at Cape Cod. The baritone took his turn with the others as cook, helmsman, etc. After returning from the voyage Mr. Werrenrath sang most successfully at the MacDowell Festival. The following week he gave a song recital to a large audience at Delhi, N. Y.

Because of the resignation of Fritz Steinbach as director the Gürzenich Concerts in Cologne will now adopt the "prima donna conductor" system.

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## WAR FAILS TO HALT BOSTON BARITONE'S STUDIES IN BERLIN



Loyal Phillips Shawe, Baritone, of Boston and Providence, who Continued Coaching with Franz Emerich in Berlin During the Troubled Weeks of August. (Over Mr. Shawe's Shoulder May Be Seen "Billy" Hinshaw, Son of the Baritone, William Hinshaw)

BOSTON, Sept. 14.—Word was received at MUSICAL AMERICA's local office to-day from Loyal Phillips Shawe, the Boston-Providence baritone, who went abroad in early Summer for a course of study in Germany. Mr. Shawe's communication, dated Berlin, August 29, stated that after many weeks of excitement he was making plans to leave the city, his egress depending largely, however, upon the turn of events. Mr. Shawe landed

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in Berlin a day or two before war was declared, and immediately began coaching with Franz Emerich. Despite the military upheaval, Mr. Shawe accomplished much work with this master in operatic arias, German *lieder* and lyric diction.

The accompanying picture shows Mr. Shawe and the special train for Holland, carrying American citizens only. On this train he was seeing off to London his sister, Laura E. Shawe, singer and teacher, of Danville, Ill. This train was run under the auspices of the American Embassy.

### A MANY-SIDED ARTIST

Pianist Reuter as Teacher, Sportsman and Globe Trotter

CHICAGO, Sept. 17.—Upon his return from an extended vacation Rudolph Reuter, the Chicago pianist and teacher, found an unusually large class awaiting him at the Chicago Musical College. In addition, he has had to take over a part of the class of his eminent colleague, Walter Knupfer, who has at last been heard from, but for whose safety in Europe grave fears were entertained, as he is a German subject.

Mr. Reuter is not only a globe-trotter, concert pianist and teacher, but also a real sportsman. Starting out in his automobile in the latter part of July, he covered 3,400 miles during the following six weeks, in the course of his journey taking in Atlantic City, New York, the sea coast up to Maine and the greater part of New Hampshire and Vermont. Most of the inevitable repairs were made by himself, for he can vulcanize a tire as well as he can play a Brahms Intermezzo. His "wanderlust" is but a continuation of his former globe-trotting activities, for he has lived in Japan, in Germany, has made frequent visits to China, has been in India, Malaya, the Philippines, Corea, Siberia, Russia and practically all of Europe.

That last season's appearances with the Chicago Symphony Orchestra, with the Kneisel Quartet, with the Woodwind Choir of Chicago, and many other concerts, were all emphatic successes is attested by many re-engagements for the coming year.

### LHEVINNE'S PREDICAMENT

J. Francis Connors, Chicago Pianist, Returns from Berlin

J. Francis Connors, prominent for a number of years in Chicago as a pianist and teacher, returned to this country last week from Berlin, having devoted a year to study under Josef Lhévinne. Mr. Connors declares that his eminent teacher, who is expected to come to this country for a concert tour this season, is obliged to report to the Berlin police three times a week, since he is a Russian citizen. While Lhévinne's plans for the immediate future are unsettled, Mr. Connors expressed the belief that he would be allowed finally to come to America.

News of Frank King Clark's illness in Switzerland was brought also by Mr. Connors, who reported further that Allen Hinckley, the former Metropolitan basso, is in Scotland with his wife, and William Hinshaw, the baritone, is in Berlin.

"On August 29, the night before I left



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WHERE music and art formerly held sway, but where Mars was more recently enthroned, is the studio of Jean Hérain, a celebrated Belgian sculptor, in Brussels. The members of the Zoellner Quartet, who formerly lived in Brus-

sels and were friends of the sculptor, have received word that his atelier has been made the dwelling place of German soldiers. The above picture represents the Zoellners and Mr. Hérain in this Brussels studio.

Berlin," said Mr. Connors, "I attended a performance of 'Die Meistersinger' at the Deutsche Opernhaus, which marked the opening of the opera season. Despite the war there was a splendid attendance."

Mr. Connors is a native of Janesville, Wis., and as a student at the Chicago musical college won distinguished honors for the excellence of his work as a pianist and theorist. Subsequently he became a teacher at the Sherwood School of Music and the Chicago Musical College, acting also as an assistant to Maurice Rosenfeld, critic of the Chicago Examiner.

After spending the Summer in the Berkshires, Royal Dadmun, the young American baritone, returned to New York last week. His concert work this season is under the management of the Music League of America and he is already booked for appearances in Brooklyn, Newark, N. J.; Sewickley, Pa.; Williamstown, Mass.; Hamilton, N. Y., and Youngstown, O., with a number of other engagements pending. An ardent champion of the American composer, Mr. Dadmun has added to his recital repertoire during the vacation months a large number of new songs by native composers.



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## TO GUARD DIGNITY OF NATION'S HYMNS

### Californians Start Movement Against Trivial Uses of Patriotic Music

Bureau of Musical America,  
No. 376 Sutter Street,  
San Francisco, September 16, 1914.

THE Alameda County Music Teachers' Association has taken action to prevent undignified use of American national airs and the American flag in vaudeville. At the monthly meeting in Oakland last Thursday the organization, with 150 of the leading teachers on its membership roll, adopted the following resolutions:

"Whereas, the sense of patriotism of many Americans is outraged by the trivial use which is often made of the American national anthem, 'The Star-Spangled Banner,' and the national hymn, 'My Country, 'Tis of Thee,' in vaudeville and other theatrical performances. Be it therefore

'Resolved, that the Alameda County Music Teachers' Association hereby pro-

tests against such undignified use of these airs which have become a sacred part of our national traditions. And be it further,

'Resolved, that we consider the time ripe for the arousing of public sentiment in this matter, to the end that legislative action may be finally urged which shall restrict the use of these national airs to public gatherings of a dignified character."

Alexander Stewart, president of the association, was the originator of the movement. The other officers and directors of the organization are Caroline Little, Camilla Buergermeister, Howard E. Pratt, Jessie Dean Moore, Elizabeth Westgate and Paul Steindorff. The association is also engaged in a vigorous campaign for standardization in teaching.

#### Berkeley and Alameda Music

One of the strongest musical organizations in the West is the Berkeley Musical Association, and it seems to have been influential in obtaining for music an important place in the University of California, the great institution which the State maintains on the beautiful Berkeley hills. The University and the association are working together in ideal way. Practically all the great artists who tour the Pacific Coast are engaged for Berkeley by the association, and the students are given the privilege of the entire course at a season rate of two dollars.

Alameda, sister-city of Oakland and Berkeley on the eastern shore of the bay, shows new musical ambition this season. The Adelphian Club is undertaking three concerts by way of starting a fund for the bringing of the best available musical attractions to Alameda.

The fourth concert of the People's Philharmonic Orchestra was attended by about 7,000 persons. Herman Perlet, the conductor, had his musicians in better training than at any previous concert. The soloists were Victor de Gomez, 'cellist, and Henry L. Perry, basso.

Henry Hadley, conductor of the San Francisco Symphony Orchestra, is to return from the East in a few days. He will immediately begin rehearsals for the opening concert, which is to be given in the Cort Theater on October 23. Soloists promised for the season are Tina Lerner, Efrem Zimbalist, Willy Burmester, Marcella Craft, Julia Claussen, Jacques Thibaud, Josef Lhévinne and Emilio de Gogorza. A rule announced for the coming season is that no solos shall be permitted.

Russia has spared out of its great army of musicians enough to visit California and make melody for the State Fair in Sacramento this week. The Russian Imperial Band, led by Philip

Pelz, is at the fair, which it opened by playing a new composition entitled "Marche George," dedicated to George W. Stewart, musical director of the Panama-Pacific Exposition. Pelz was a pupil of Tchaikowsky and a fellow student of Rimsky-Korsakoff, according to the exposition statements.

#### New String Quintet

A new string quintet, to be managed by Will L. Greenbaum, is composed of Louis W. Ford, violin; Clarence B. Evans, violin and viola; Victor de Gomez, violoncello; E. M. Hecht, flute, and Gyula Ormay, piano. A series of Sunday afternoon concerts will be given and in two of these the quintet will be assisted by Nathan Firestone, viola.

The Mansfeldt Club has elected these officers: President, Esther Hjelte; vice-president, Bernice Levy; secretary, Bessie Fuller; director, Hugo Mansfeldt. New officers of the Douillet Club are: President, Sayde Schultz; vice-president, Della Bryan; secretary, Barbara Roth; treasurer, Frank Mack.

At a great peace meeting held in the University of California's Greek Theater last Sunday afternoon an "Elijah" chorus was sung by 1,000 voices, under the direction of Alexander Stewart.

Arthur Conradi, the violinist, who came from Berlin last year, is receiving congratulations on his marriage to Louise Bolton Welshans, a member of

one of the prominent Virginia families. Another wedding of interest to musicians is that of Gertrude Miner Scott, of this city, to A. A. Frankenstein, of Los Angeles. Mr. Frankenstein, a musical director in one of the Los Angeles theaters, is the composer of the highly successful song, "I Love You, California."

THOMAS NUNAN.

#### Montreal Impresario Joins Canadian Regiment

MONTREAL, Sept. 19.—Louis H. Bourdon, the impresario, has joined the Sixty-fifth Regiment and may enter upon active service, should an urgent call for more soldiers be issued. Mr. Bourdon is a Belgian by birth, but would fight with the Canadian army. He has offered his services to the authorities of the Canadian National Patriotic Fund and the heads of the local branch of the Red Cross Society, to organize any benefit concerts they may choose to sponsor.

K.

The collection of historical relics in the Detroit Museum of Art is to be swelled by the addition of a life that was used in the American Army of General Harrison in the war of 1812. The donor is Edward Johnson, a veteran of the civil war, whose father served under Harrison.

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## MUSICAL ASPIRANTS AS THE CONCERT DIRECTOR SEES THEM

Holding the Mirror up to the Artistic Nature as Observed in  
Audition before a Manager — Lack of Self-Criticism a  
General Defect—Classification of Those Soliciting Engage-  
ments — Instances of Deluded Singer and Drug Fiend  
Genius

By EASTWOOD LANE

THE dictionary gives several definitions of the word "secretary," one of which states, among other things, that a secretary is an article of furniture. I am a secretary in the office of a well-known metropolitan concert director, and while not exactly an article of furniture, I am more or less wooden-faced. Long experience has toned down the lustre of any veneer or polish that I may have formerly possessed into an exterior so forbidding that it is impossible for portal supplicants to see any reflection of their own artistic finish. Being wooded-faced, all underlying emotions such as the desire to shriek, the inclination to giggle, or a tendency to weep from sheer sympathy are concealed from the sharpest scrutiny.

Now the duties of a secretary are many and wanton. Among the more important is the ability upon occasion to evince a three-fold stupidity while employing extraordinary acumen; to become when necessary a liar as clearly defined as one who might venture to express a difference of opinion with Mr. Roosevelt personally; to answer sweetly and with apparent zest the same question repeated with a maddening iteration many times a day, and to be an adept in the gentle art of "stalling."

I do not find the word "stall" defined in the dictionary in the modern or metropolitan sense, so I shall hazard a definition of my own making; a "staller" is one who procrastinates either for personal or

an employer's reasons, and who in so doing creates a sense of gratitude in the individual "stalled" for favors he has not yet received but hopes for. Continued amicable relations among human beings is becoming more and more impossible without a training in the nuances of this art.

Stalling usually involves prevarication, which in turn becomes the favorite mode of expression in the course of a concert season. Like Clyde Fitch's heroine in *The Truth*, I am apt to lie from choice rather than necessity. Usually this is accompanied by no harrowing qualms of conscience; on the other hand, I sense a certain inward complacent glow when I fan into flame the fading spark of self-esteem in some poor damsel who has released her tortured soul in the "Meditation" or who has sybillantly whispered "Will o' the Wisp" to the delight of an imaginary audience and the relief of the accompanist, who knows, like the dog that bit his tail with suicidal intent, that this is the end.

During the eight active months comprising the concert season many call but few are chosen. Not one applicant in fifty given an audition ever evinces talent which will warrant hope of their arriving in the broader sense, yet hope remains with them as persistently as with a consumptive.

### Illusions Destroyed

It has been my observation that vocalists retain their illusions longer than instrumentalists. They seem to lack critical introspective qualities. I have heard highly intelligent persons—individuals blessed supposedly with a fair sense of humor, but of ordinary vocal ability—refer continually in tones of profound respect and consideration to their voice and all the technical minutiae remotely connected with its functions and culture. To venture a criticism of the voice of such a person other than favorable would be to incur their everlasting resentment. A clear case of "Love me, love my song."

Yet this lack of ability for self-criticism is not confined entirely to singers. During an audition which occurred the beginning of last season a lad played the violin for me in a most musicianly fashion. His tone and technique for one of his age showed remarkable development, and he revealed a talent bordering on genius, despite the handicap of an obviously inferior instrument.

His number was followed by a couple of singers, after which another violinist, a woman, essayed the "Zigeunerweisen," that celebrated display piece for the violin, which she played until she finished

—literally. Later in the course of a conversation with her I asked her what she thought of the boy's playing. "Well enough," she said, "but I do not care for his method of bowing." Then she calmly quoted me her lowest price for a public appearance. Instinctively there occurred to me the Golbergian wail, "It's all wrong!"

People soliciting appointments with the concert director with a view to possible engagement may be divided by sexes into two classes. I pass by an opportunity to introduce a time-honored jest relative to the epicene quality of tenors. The female class may be subdivided roughly (yet without Pankhurstian violence) into the cock-sure, the truculent, the violently partisan friend, the wildly eccentric, with an occasional real musician. To these one might add the lady ambassadors calling in the interests of sequestered and carefully nurtured tenors.

The last mentioned type is perhaps the most deadly. In the presence of one of these I am made to feel the gravity of the situation at once. I stare as one hypnotically fascinated squarely into the eyes of this splendid material for a book agent with an assumption of vast interest, while she extolls the Caruso-like quality of this blushing, as yet unseen tenor. Watching carefully when she takes breath, I attempt a wedge-like verbal interruption of her glowing panegyric in the hope of damming or derailing it, but get no further than such bromidically futile remarks as "Yes, madame," "Is it possible?" etc. Physically glued to the spot, but minus my wits, which long since have slipped their moorings, I am only brought back to earth by the jarringly straight to the point question: "How much do you intend paying him?" This before either the concert director or myself have heard a single one of his alleged thrush-like tones!

### Visits from Mentally Deficient

A famous French philosopher once made the malevolently acute remark that "there is something in the misfortunes of our best friends not entirely displeasing to us." The truth of this is shown in our barbaric enjoyment of the mentally deficient. The footlights of the concert stage exercise unusual fascination for numerous cerebral "not-at-homes" possessed of fantastic talents and innumerable schemes for the entertain-

ment and enlightenment of an insatiable and sophisticated public. I have encountered many such.

Of late much has been written and commented upon regarding incompetent and unprincipled teachers of music, who continually bleed pupils of little or no talent, trading on their credulity by depicting in rainbow hues a roseate future for them in concert or grand opera. Personal experiences have led me to believe that this sort of charlatan is an unpleasant reality who will continue in his predaceous ways until both pupils and the teaching profession are protected by proper legislation.

Recently a young lady called upon me accompanied by a sweet-faced elderly woman, whom I learned later was her mother, and asked to see the concert director. She informed me that she was a pupil of Signor X. and that she wished an audition with her mother present just to show what other authorities besides her teacher thought of her voice, which, she confided modestly, was a soprano of remarkable range, brilliancy and power.

"In fact," she said, "I am going abroad with Signor X. and his wife to study for three years more, and then I shall take up grand opera, singing leading roles."

At this point her mother took up the conversation. "Yes," she said, "Father and I don't want to be in the way or interfere where Janey's voice is concerned. We have a little farm out West which Janey can have, or anything else we've got, to advance herself in her studies. I wish you could just hear her once."

### Her Face Not Her Fortune

I explained to her that I frequently heard people sing in the absence of the concert director, and that I should be pleased to give her daughter, who had brought an accompanist, an audition. Inwardly I was curious to listen to a voice that would be singing operatic rôles in three years. It was apparent to me that if this girl plucked the laurel wreath and became a corset indorser or acted as god-mother to a brand of cold cream it would be through her voice alone. O. Henry once told of a girl whose "system of beauty would make a July magazine poster look like the cook on a Monongahela River coal barge," but this was not the girl he meant. This young woman's hours for study would never be cut into

(Continued on next page)



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## MUSICAL ASPIRANTS AS THE CONCERT DIRECTOR SEES THEM

[Continued from page 21]

by "joy riding." It was improbable that her honor would ever be assailed or even remotely threatened by fiends disguised as managers.

After the manner of singers, she insured herself against possible failure and provided her self esteem with a bolster should it be needed, by referring to the terrible cold she had, the possession of which she verified by frowning vexedly, clutching at her bronchial organs and emitting hoarse, wheezy sounds, in an endeavor to prepare this organ for its function of producing tones of crystalline purity. For her "Preislied" she chose an aria full of trills and florid ornaments, but as devoid of feeling as a problem in differential calculus. The accompaniment was obviously written to show what an inferior—nay, degraded affair a piano or pianist is compared to the voice. It provided a scintillating harmonic background in the shape of an "um tla tla, um tla tla," shifting drowsily from tonic to sub-dominant to dominant and repeat. During her performance I felt terribly ashamed somehow, and while she was caracoling in the frenzies of an insufferably prolonged cadenza, it was with difficulty that I overcame the impulse to crawl under a seat and hide.

Her singing was a revelation of Signor X as to methods and morals—or rather his utter lack of either—and that astonishing inability for self criticism peculiar to vocalists which I have mentioned before. At the conclusion of the aria she tossed off a tid-bit recognized by the quasi cognoscenti as a "dear little thing"—in reality a colorless saccharine sop to those who have lasted through a preceding lofty endeavor. Her mother wore a proud but puzzled expression, which, while doing credit to her maternal instincts, did not proclaim her the possessor of a discriminating artistic sense. Her face bore no trace of regret for the egg money that she had parted with to bridge the awful abyss between daughter and Mary Garden.

### Blasting an Aspirant's Hopes

At this juncture, the telephone which had remained courteously silent through Janey's madrigal now jangled an insistent summons for her. It seems she had left word with a friend as to her prob-

able whereabouts. I took this opportunity to speak to her mother alone, asking her if she would call again the next day, as I had something of importance to tell her regarding her daughter's welfare as well as her own. She did so on the following morning, upon which occasion I "double crossed" the villain, took a throe out of grand opera and saved the old homestead out in Iowa in most approved third act fashion, thereby incurring Janey's everlasting hatred. I would prefer telling a young mother that her first born looks like—what it does look like, to blasting another operatic career at its inception.

Long hair and genius don't always hobnob under the same hat. Twenty years ago an unusual hirsute adornment proclaimed an uncertain artistic temperament. The expression "an old long haired German professor" is significant of the early aesthetic struggles of a country now rapidly becoming hagridden with culture. These days we view askance the unshorn male with a distrust born of experience. So it was with cold formality tinged with suspicion that I greeted my first genius—for his hair was long.

He knocked at my doors long after business hours one cold January night and I let him in—a weird, unkempt, stoop-shouldered, down-and-out figure of a man—"a poor weak shivery churchyard thing"—with a face of chalk-like pallor and straight colorless hair falling stringily over his shoulders. A priest-like hat, a clerical collar and a long coat completed what might have been a faithful characterization of one of Stevenson's figures in "A Lodging for the Night." I was unable to determine his nationality from his accent, which I accounted for later upon discovering him equally conversant in half a dozen European languages.

After we were agreed upon German, with which I have a preparatory school acquaintance, as a medium of communication, he gave me to understand that he was a pianist and wished to play for me with a view to possible engagement. He was a most unprepossessing candidate—his whole appearance suggested woeful incompetence, musically and otherwise. I asked him to play something short as I wished to go home.

### Studied with Rachmaninoff

Seating himself before the grand piano, he rubbed his hands together vigorously to restore the circulation. I noticed that they were beautifully molded. After striking a few vague, dissonant chords, the funereal figure before me informed me that he would play a prelude by Rachmaninoff. To this I objected, thinking he referred to a familiar conservatory war horse which has become hackneyed through continual use during the last decade. But he shook his head saying "Not the one you mean. I studied this one with young master in St. Petersburg."

Shades of the Abbé Liszt what a technic the man had! H. G. Wells in "Tono Bungay" describes a player piano as "a gorilla with fingers of equal length and a sort of a soul" and of this I was reminded during the first number that he played—a prelude, written with a marked military march swing. The music reflected the Slav temperament as clearly as a chapter of "Anna Karenina" or "On the Eve"; it revealed terrors as vividly as a canvas by the lamented Veretschagin. Ordinarily I do not visualize music, but here was depicted a savage Cossack horde, triumphant and irresistible. They passed through the snow, the tramp of thousands of feet echoing fainter and fainter far out on the Steppes toward the copper-hued segment of a slow descending Winter sun.

The music stopped and the player remained motionless and silent a moment with bowed head. Then looking out beyond the mirror reflection of the piano cover, he saw, as I did, an old garden in Majorca, redolent with the odor of blossoms freshened by the rain falling silently through the drenched boughs of the overhanging willows; while from the windows of the old chateau, the poignantly beautiful Chopin "Rain Drop"

Prelude echoed, as if played by its gentle creator to George Sand leaning over the piano, remorselessly analyzing and dissecting the soul she knew so well.

### Plight of a Drug Fiend

Scarcely had the strings ceased vibrating before the pianist arose and began pacing up and down the room. He seemed very excited; the pupils of his eyes were extraordinarily dilated, and his face twitched nervously. I edged nearer toward the telephone, thinking that I was in the presence of a very ill or a very mad man, or both. Suddenly he crossed to me and grasped my arm fiercely. "Lend me a dollar!" he cried. "I must have it at once! I will return it—I must have it!" He lapsed into muttering then suddenly grasping his sleeve he bared his arm to the elbow. "See!" he cried, "I must have it to live!"

One glance at his arm which was covered by blotches resembling mosquito bites, and I understood. The poor wretch was a drug fiend. I took a dollar from my purse which he snatched and rushed out of the door, doubtless making a bee line for the nearest place where he might procure the only balm in Gilead in the whole world for him. He never came back, this slave of the needle with a touch of the divine spark, but from time to time I hear rumors of a pianist with strange and uncanny ability, who drifts from one tenderloin resort to another, astonishing the habitués with extraordinary rag-time playing interspersed with haunting excerpts from the greatest and best in musical literature. He stands out, an isolated figure among the hundreds of musicians who have appeared within my memory.

Another real musician, a beautiful girl with a still more beautiful soprano voice which delights thousands every season at the Metropolitan Opera House, was given her first New York appearance by the concert director with whom I am associated. Her face may be found adorning the pages of most any current magazine—I believe she is the one O. Henry described.

As for the others, many exhibited a splendid talent which has since ripened into fine all-round musicianship. Their number is constantly augmented. Each recurring Autumn brings from all parts of the country thousands of young musical aspirants to metropolitan art centers, each with his or her little wagon hitched to a star—seldom of the fixed type—whose career they are determined upon emulating. Nature has mollified the hardness of life by bestowing upon each the inborn conviction that they are somehow different. Others fail, but fate cannot, shall not be so unkind to them. Away with the immutable law of averages! They are exempt. Some day from the peaks of Parnassus they will mock at these ravens flying around the base, emitting futile raucous cries—those birds of ill omen who insistently asserted that there was not an equal chance for all!

### Lure of the Aesthetic

It is by these hope-fed, often-deluded but determined proselytes that the stigma of materialism shall be removed from a nation which must eventually reign supreme in the realms of art. Each and every one of these aesthetic-bitten individuals afflicted with the longing for the unattainable shall be a potential unit toward better living. Each shall slip into the niche that fate has decided upon in which to work out artistic destinies according to individual ability. The concert stage for the heaven-kissed few; the lyceum for the adventurously inclined; the church for those whose inclinations and habits lead toward an institution singularly barren and unprogressive musically, compared to those fields over which the devil is popularly supposed to exercise territorial espionage; and the teaching sphere wherein they shall sow the seeds from which our children's children shall harvest a princely heritage—a cognizance of life in its proper relation to art, resulting in a broad national culture.

### Germaine Schnitzer Abandons Bookings Abroad Owing to War

Germaine Schnitzer, the pianist, who is to make a tour of the country the coming season, has received word from her relatives who are in Belgium and Austria, stating that they are all safe. Owing to the European war Miss Schnitzer has been obliged to abandon

her European tour, which included forty-five engagements. She will devote her entire season of 1914-1915 to recitals here in America. Miss Schnitzer determined some time ago to make America her home. She was born in Europe and lived the early years of her life in Paris and other musical centers. More than a year ago she decided to live in America permanently, making occasional trips to Europe for concert engagements and to visit friends and relatives.

A Paris authority instancing personal experience as to the value of singing as a cure for consumption, was quoted in a recent issue of the New York Telegram, and an article in the New York American appearing at about the same time was headed, "How Music Helps Dyspeptics But Harms Consumptives."

Asks James J. Montague in the New York American: Wouldn't it be better to stick to Italian opera this season than to awaken animosities by giving either the French, German or English variety?

The Schroeder Trio, composed of Mrs. Kelly Cole, pianist; Sylvain Noack, violinist, and Alwin Schroeder, cellist, played to a large society audience in Bar Harbor, Me., September 4.

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## MUSIC AS A HIGH SCHOOL STUDY

Its Introduction in Washington, D. C., Has Been Completely Successful, According to Dr. Small—Rules for Governing the Giving of Credit for Work with Outside Teachers—Fair and Impartial Examinations Readily Obtainable—Stimulating Effect of the Acceptance of Music as a "Major" Study

WASHINGTON, D. C., Sept. 19.—Dr. Willard S. Small, principal of the Eastern High School, to whom the capital of the nation is indebted for the fact that applied music taught by outside teachers, has been accepted as a major



Dr. Willard C. Small

study in the high schools, is formulating rules for the continuance of this art in our schools. "This privilege of 'major music' is granted to encourage the serious music student," said Dr. Small. "Pupils beginning the study of piano on entering the high school will not be granted credit, as it is scarcely possible that such a student has reached a serious point in this art. If, however, real talent is later developed and demonstrated and application is again made, such a pupil will receive consideration. Last year the only violin student privileged was a beginner, but he showed serious purpose and made excellent progress.

"New applicants for the music credit privilege will be subjected to a preliminary test by the music teacher of the school. This is partly to determine whether the pupil has sufficient talent to warrant a 'major' in music and partly to give the examiners a basis for judging the progress of the pupil during the semester. Greater emphasis will be paid in the examination upon technical exercises. Students, during the year just concluded, whose teachers had slighted this requirement, were decidedly inferior to those who had strictly observed it. There may be other minor changes and additions to be made in the scheme as necessity arises.

"I am of the opinion that rules and restrictions upon music study should be at a minimum, owing to the peculiar circumstance that the students are pupils of outside teachers. The chief ones that

will govern this privilege for the coming school term will be as follows:

### The Principal Rules

"1. The parent or guardian of the pupil must make application upon a form furnished by the school and the signer of this application agrees to conform to the specifications or conditions under which instruction in music under private teachers is allowed. The principal conditions are that the student must not take less than two half-hour or one hour lesson a week; must practice at least six full hours a week; pursue lessons during the entire school term, for which credit is desired; take all the music offered in the school course, and be examined at the end of each semester to determine the rating to be given.

"2. The private teacher concerned must recommend the pupil for credit in major music, using the same form for which application is made by the parent. The teacher is required to give details of the present status of the pupil's proficiency and a brief outline of the work to be done during the ensuing semester, and to report at intervals of six weeks the progress of the pupil and the character of the work accomplished. The points covered in these reports are the number of lessons taken, average number of hours of practice a week, technical progress, compositions studied and estimate of the pupil's standing.

"3. The rating of the pupil is determined at the end of each semester by an examination conducted by an impartial board of examiners. This committee will consist of the music teacher of the school and two private local teachers of recognized standing selected by the principal of the school. A separate committee shall be appointed for voice and each instrument. The examiners shall be paid for their services at standard teaching rates and to defray these expenses a fee is imposed on each pupil examined. Last year this fee was \$1 for each semester examination. Upon the basis of the advisory reports of the private teachers, the examiners plan the examination of each pupil.

### Question of Examinations

"It will be readily understood," went on Dr. Small, "that the examination is

"A voice of exquisitely beautiful quality"

Chicago Tribune

## ALBERT LINDQUEST

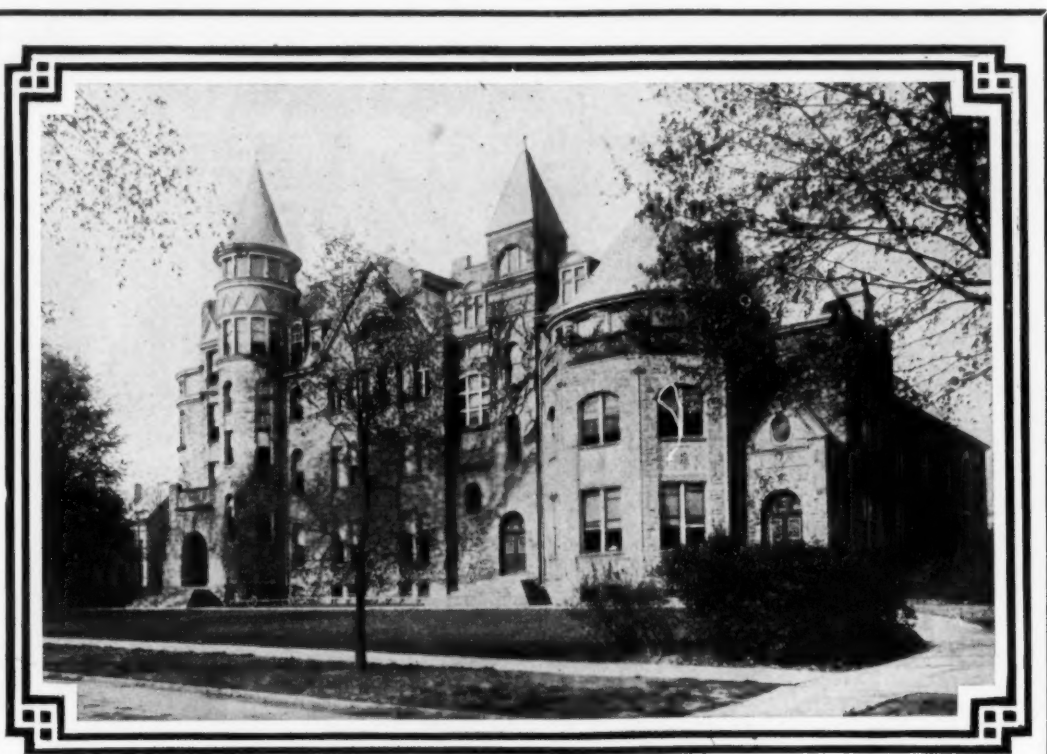
the distinguished young American tenor has just returned from Europe and will be available for Oratorio and Song Recital engagements. His success last year as a Concert and Oratorio singer and as soloist on tour with the St. Paul Symphony Orchestra presages the success he should have this season.

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the crux of the whole matter. And it is essential that the examiners be impartial and thorough. It was on this particular point that the doubters of the wisdom of the scheme of accepting music as a major study for pupils of a variety of teachers based their lack of faith in its success. They did not believe it possible to reach an impartial judgment in the case of students of different methods and principles. Our experience removes such doubt. The members of the several committees have been catholic and just. They sought to find out what the pupil had been taught and rated him according to the progress made in the lines marked out by the teacher. I have personally attended the examinations, conferred with the examiners, and studied the ratings. Our experience has proved beyond a peradventure that there is no difficulty in securing impartial examiners.

"In order to insure fairness and impartiality, it was decided that the three examiners should first make their ratings of pupils without consultation, and afterwards compare notes. If wide discrepancies should appear, the reasons should be brought out in conferences and an adjustment made, if possible. In all other cases the average of the ratings of the examiners should be made the official rating.

"It is interesting to note that, as a matter of fact very few wide discrepancies developed and these were adjusted easily and without friction. In the majority of cases the ratings given by the

examiners varied in only a few points and in a comparatively large number of cases they were practically identical. All this is very encouraging for the major music proposition of this Fall.

### A Stimulating Influence

"I cannot refrain from commenting on some important observations which this music privilege has brought out. Chief among these is the consensus of opinion of the private teachers of music that major music in the high schools has had a stimulating effect upon their pupils; that such pupils have worked with particular zest and accomplished an adequate amount of work without undue strain.

"The teachers of music in the schools likewise report a beneficial effect. They state that the major music pupils have formed a nucleus of effective workers in classes and by their example and suggestion have stimulated the interest of other students. It is too early to say how far this influence will reach, but the fact that it is even appreciable at this early stage is distinctly gratifying."

WILLARD HOWE.

A German statistician has ascertained that among 4,000 musicians who died in the years 1870 to 1913 there were seventy suicides, the larger proportion being women singers. Thirty of the four thousand died insane. The average duration of life of all these musicians was sixty-one years.

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When the Von Ende School of Music recently absorbed the Lachmund Conservatory of Music Lewis M. Hubbard, who had been director of the latter institution, became an acquisition to the faculty of the Von Ende school.



Lewis M. Hubbard

A long experience in pedagogical matters has given Mr. Hubbard a position of prominence in the educational musical life of New York. Himself a pupil of the great Franz Liszt, Xaver Scharwenka and the Royal Hochschule of Music in Berlin, he enjoyed training along the most advanced and authoritative lines.

Mr. Hubbard has also won distinction as a concert pianist, in which capacity he will undoubtedly be heard during the season at some of the interesting concerts given at the Von Ende School.

Milwaukee Musicians Safe after Being Marooned in Europe

MILWAUKEE, Wis., Sept. 19.—Members of the Arion Musical Club and the Cecelian Choir are elated over the safe return to America of Daniel Protheroe, director and conductor of both organizations, who was marooned in Europe with his daughter, Helen, coloratura soprano. When Mr. Protheroe entered Arion Hall on September 14 to conduct the first rehearsal he was given an ovation.

Carolyn Cone, the Milwaukee pianiste, with her mother, has sailed from Rotterdam and is expected in Milwaukee about October 1. Arthur Shattuck, the pianist, who hails from Neenah, Wis., cabled from London: "Made thrilling escape from Paris. Safe in London." His mother expects him in Neenah about November 15.

M. N. S.

Albertina Rasch, *première danseuse* of the Century Opera Company, is the daughter of the Avant-Courier to Emperor Francis Joseph of Austria.

## SOPRANO'S SUCCESS IN SOUTH

Ruth K. Emblen Welcomed by Hearers in Various Cities

Ruth K. Emblen, soprano, of Wheeling, W. Va., met with much success during the past season in her tours of the South. She made a number of recital appearances and was also heard as soloist with orchestras. She appeared recently at Epworth Park, Va., where she sang "Lo, Hear the Gentle Lark," and Ardit's "Il Bacio." Her work was so well received that she was compelled to respond to ten encores. The management reassured the audience that the singer would appear again at a later concert.



Ruth K. Emblen

Miss Emblen's voice is said to be extremely large and of wide range. Her

delivery of some of the famous arias from grand opera proved her a singer of fine attainments.

Maud Allan, the American dancer, is making an Australian tour.



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## TO SING WITH BEVANI COMPANY IN BOSTON

Blanche Hamilton Fox Engaged for Leading Contralto Roles—Will Also Make Concert Appearances



Photo by Otto Sarony Co.

Blanche Hamilton Fox, as "Amneris" in "Aida," in Which Role She Will Make Her First Appearance with the Bevani Opera Company in Boston

Blanche Hamilton Fox, contralto, has been engaged to sing with the Bevani Opera Company, which is to give a season in Boston and other cities in the United States. She is also being booked by Foster & David for a concert tour. Miss Fox has had much operatic ex-

perience abroad and in this country. She was one of the artists connected with the Academy of Music Opera Company, which performed during the first years of the Manhattan Opera in New York and has had several seasons in opera at Mexico City. She has also sung in opera in Italy. The casts in which she has appeared have included such artists as Bonci, Mme. Vicarino and singers from the Metropolitan. Her first appearance in Boston will be on October 5 as Amneris in "Aida."

Aside from her operatic work, Miss Fox has also proved her ability in the widely different style of the concert and oratorio stages.

### FLORENCE HINKLE'S TOUR

War Cause of Readjustment in Soprano's Schedule of Engagements

While the trouble in Europe has caused more or less readjustment in the tours of many artists, it has especially affected Florence Hinkle, the American soprano. Miss Hinkle was the only artist engaged as soloist by the Mendelssohn Choir of Toronto for its European tour. This tour was to have included England, Germany and France and was to have been under the direct patronage of the King and Queen of England. Miss Hinkle refused many engagements for next Spring because of this Mendelssohn engagement, but she will now remain in America and will be heard in concert during the entire season.

The first appearance of the season for Miss Hinkle will be at the Worcester Festival, where she will be soloist in "Elijah." This is her fourth engagement at these festivals. Following this performance she will give recitals in Hamilton, N. Y.; Evanston, Ill.; Attleboro and Springfield, Mass., and Portland, Me., and will sing in Cambridge, Mass., with the Boston Symphony Orchestra. All of these engagements are for October.

One of the most important features of the soprano's Fall season is her engagement for five concerts with the Boston Symphony Orchestra, two of which are for the regular subscription series in Boston, and one a re-engagement in Cambridge. This is an exceptional record for any American artist.

Southern and Western Tour for Mr. and Mrs. Reed Miller

Reed Miller, tenor, and his wife, Nevada Van der Veer, mezzo-contralto, have returned to New York after a Summer spent at their Summer home, "Camp Happy," Otsego Lake, N. Y., and will begin their season with a six weeks' tour. Three weeks will be devoted to the South and three weeks to the Middle West. Following these six weeks there will be a week of joint recitals in such cities as Indianapolis, Syracuse and Jamestown, N. Y. Important engagements for December include, for Mr. Miller, the two "Messiah" performances of the New York Oratorio Society and the Orpheus Club of Cincinnati.

An appeal has been made to President Wilson for a pardon for George Duncan, of Tulsa, Okla., a Cherokee Indian, serving a life sentence in Leavenworth Federal Prison. Since his incarceration Duncan has developed considerable musical ability. He has conducted the prison band and has composed a number of band pieces.

The San Carlo Opera Company will play a week's engagement in the Princess Theater, Montreal, beginning September 28.

## CLASS OF 1914 AT A. Y. CORNELL SUMMER SCHOOL



Vocal Pupils in the Class Conducted at Round Lake, N. Y., During the Summer by Alfred Y. Cornell. Mr. Cornell Is Seated in the Center of the Group

AFTER completing the busiest season he has ever had with his Summer school at Round Lake, N. Y., Alfred Y. Cornell has resumed his work in New York at Carnegie Hall. During the Summer Mr. Cornell conducted the most

successful music festival he has been associated with at Round Lake. He will soon begin rehearsals with his Choral Art Club in Brooklyn, an organization of mixed voices which he introduced to the public last season.

### JOINT VOCAL PROGRAM

Klibansky Artist-Pupils Give Delight in Connecticut Musicales

At the second musicale given at the home of Mrs. Charles A. Hamilton, at Ridgefield, Conn., on September 16, the following artists participated: Jean Vincent Cooper, contralto; Lalla Bright

praised for their beautiful voices. A large and representative audience was present and fully appreciated the exceptionally good work of the artists. Mr. Roselle was most artistic in his work. The following program was given:

Prelude, McDowell, Mr. Roselle; "A Spirit Flower," Campbell-Tipton; "Serenade," Frank La Forge; "A Rose and a Dream," Gilbert, Miss Cannon; "Nacht und Traume," Schubert; "Er Ist's," Wolf; "Traum Durch die Dämmerung," Strauss, Mrs. Cooper; Aria from "La Juive," Miss Cannon; "My Heart is a Lute," Huntington-Woodman; "Inter Nos," MacFadyen; "For a Dream's Sake," A. Walter Kramer, Mrs. Cooper; "Traume," Wagner; "Sylvain," Sinding, Miss Cannon; "O don Fatale," Verdi, Mrs. Cooper; Duet, "Tales of Hoffmann," Mrs. Cooper and Miss Cannon.



Sergei Klibansky and pupils, at Ridgefield, Conn. From left to right: Jean Vincent Cooper, Chilion Roselle, Mrs. Charles Hamilton, Mr. Klibansky, Lalla Cannon

Cannon, soprano, and Chilion Roselle, pianist. Both singers are pupils of Sergei Klibansky, and they were warmly



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## Pianist Gebhard Protests That Our Press Is Unfair to Germany

BOSTON, Sept. 19.—Heinrich Gebhard, the Boston pianist, who has been spending the Summer in European travel, has returned home on the *Royal George*, sailing from Bristol, England, to Canada. In describing his trip to the Boston representative of MUSICAL AMERICA, Mr. Gebhard said: "It was wonder-

ful to see the patriotism and spontaneous enthusiasm with which the German nation rose as one man to defend the country and their Kaiser (that much-maligned sovereign). On the evening of the mobilization announcement, I stood with my sister in the great square of Munich (Odeonsplatz), and the power of eloquence with which the throng of

20,000 people sang the 'Watch on the Rhine' went beyond any symphony or music drama I ever heard. All foreigners were well treated in Europe, but especially in Germany. My vacation was spoiled only in one respect, by the cancelling of all the Wagner and Mozart festivals.

"One thing I must say: I am amazed at the general attitude of the American press towards this war. I am surprised that the government of the United States, which always stood for justice and fairness in this world, should allow the newspapers to be so one-sided. Nothing but dispatches from London and Paris (which so often are direct lies), and almost never a dispatch from Berlin. I know that very few telegrams from Berlin reach America (because England has shamefully cut off all communication for Germany), but when such a telegram does get here it is printed with very small headlines in the back part of the paper. I don't call that neutrality! There are a number of important facts about this war, which the English and French press has suppressed, and which when they become known will show that Germany is almost entirely in the right!

"And I don't see why everybody seems so anxious to see Germany crushed. I for my part don't put the blame of this war on Germany at all, but on Russia and England. And how about this much-feared militarism of Germany? It seems to me that this militarism is infinitely to be preferred to the tyranny of Russia. For, if the allies win, it will make Russia the principal power on the European Continent, and you know what that would mean. I think, if Germany is crushed, the world will lose much more by it than it will gain."

### Frank Gittelson Returns

Frank Gittelson, the American violinist, an arrival Tuesday on the *Nieuw Amsterdam*, who, with his wife, was in Warnemünde, Germany, at the outbreak of the war, said that when he started out of the country he carried with him two violin cases, which besides violins carried sandwiches and some music.

The Wisconsin College of Music, Milwaukee, gave its first recital of the new season on September 18. Elfrieda Holman, pupil of Mrs. R. O. Johnson, of the department of expression, gave a program of readings and was assisted by Erma Donges, soprano, and Marie Hartung, piano.

### SPRING LAKE RECITAL

Alice Louise Mertens Charms Hearers at New Hotel

SPRING LAKE, N. J., Sept. 8.—One of the most delightful musical events of the season was the song recital given at the new Essex and Sussex Hotel, on September 6, by Alice Louise Mertens, contralto. Her voice was found to be a pure contralto of sympathetic timbre and she sang with much dramatic insight. Her program comprised numbers of Meyerbeer, Saint-Saëns, Sidney Homer and others, and consisted of twelve numbers, but this number was increased by the many encores demanded.

Many of the guests at the hotel were so delighted with the performance of Miss Mertens that they engaged her for recitals at their respective homes for the coming Winter. Clarence Reynolds, the Ocean Grove organist, was the effective accompanist.

John Seaman Garns, for many years head of the department of expression and public speaking at Lawrence College, Appleton, Wis., and assistant in the Lawrence Conservatory of Music since its inception, has accepted the position of director of the school of expression and dramatic art at the Northwestern Conservatory of Music, Art and Expression at Minneapolis, Minn.

Isaac Kay Myers, whose work with the Mozart Club and other organizations of Pittsburgh, is well known, has decided to give up all other interests and devote himself entirely to music. Mr. Myers is now serving his fourth year as baritone soloist at the Shadyside Presbyterian Church in Pittsburgh.

Franz X. Arens, the New York conductor, is coaching voice pupils in Portland, Ore., during September.

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## DR. CARL'S WARTIME SIGHTSEEING

### Organist and Educator Returns through War Zone—Plans for School

DR. WILLIAM C. CARL, director of the Guilman Organ School and organist of the First Presbyterian Church, returned on the *Lusitania* after his annual European trip and visit with the Guilman family in Paris.

"I had a delightful visit in Paris as the guest of Felix Guilman," said Dr. Carl, "little dreaming that war was to be declared. One of my interesting experiences was the opportunity of playing the old organ in the Church of St. Gervais, where Francois Couperin played for many years. The priests were especially interested when I played one of Couperin's compositions. At Notre Dame, where I had the pleasure of hearing Louis Vierne extemporize, I was more than ever impressed by his marvellous talent and extraordinary musicianship. Mr. Vierne is about to write his Fourth Organ Symphony, with the dedication of which he has already honored me. Joseph Bonnet at St. Eustache, who is without question the most sought after organist in Europe to-day, had planned a concert tour to cover nearly every country on the Continent. This is all abandoned now and I presume he is already at the front. My pupil, Rowland W. Claffey, organist of the American Church in the Rue de Berri, remained at his post until the government moved to Bordeaux.

"At the Guilman Organ School for



Dr. William C. Carl, at left, with Maurice Kufferath, Director of Monnaie at Brussels, and Mme. Kufferath, at Val-Mont, Switzerland

the coming season several important additions will be made. I visited the Paris Conservatoire, the Schola Cantorum, the Royal Academy of Music in London and the Trinity College of Music, and shall hope to incorporate ideas which will be of practical use here. The Gregorian chant and plain-song will be fea-

tured and practical work in playing the church service will receive more attention than ever before. Special classes will be formed in this subject and students required not only to accompany the service but to become familiar with the oratorios and solo accompanying as well.

#### America the Musical Mecca

"The outlook for the Winter is exceptionally good. America is bound to become the Mecca of music and musicians and will in all probability soon be the musical center of the world. 'Musical Europe' is completely demoralized. In Switzerland, as soon as the mobilization was effected, music in the parks, cafés, boats and even in the churches was suppressed. The musicians made an appeal through the press, as with their work taken away nothing was left for actual support.

"I remained some time with Maurice Kufferath, director of the Theatre de la Monnaie, Brussels, who with Mme. Kufferath was spending the Summer in Switzerland. Mr. Kufferath is in a worse plight than most of his confrères. It will doubtless be a long time before operatic matters are normal in Belgium.

"In Trinity College of Music, London, I was told that four of the staff had already gone to the front, although the mobilization in England is voluntary. The only concerts given thus far in London are those at the Queens Hall under the direction of Sir Henry Wood. I heard Solomon, the boy prodigy pianist, play there a few nights ago, when the audience although large was not of the size one expects at these concerts. The musical festivals are all abandoned. In the music shops, where at this season of the year the rooms are filled with music ready to be shipped to the various choral bodies throughout the Kingdom, there is not a single copy being sent.

"What effect the war will have in America during the forthcoming musical season remains to be seen. There is no need for students to go abroad, as the facilities in the States equal anything to be found in Europe to-day. Early this Summer, before the war was thought of, a prominent business man, resident in Paris, told me that in his opinion only one in 5,000 of those who go abroad for study should do so. In regard to organ music our opportunities for studying and hearing the best in music are not surpassed in any other country. Let America now show the world what she is capable of doing and thus take her rightful place with other nations.

"When war was declared I was in Switzerland," continued Dr. Carl, "where for over four weeks I was trying to escape. Too much cannot be said of the kind treatment given by the Swiss people. They cashed checks, gave credit when necessary and did all in their power to make us comfortable. The English and American governments tried for weeks to organize special trains

and finally succeeded in doing so. I left with 500 passengers on a regular express train from Geneva. In order to secure a seat I hired a man for ten francs in gold to wait on the line for hours and remain in the seat until I could pass through the station and reach it. Many others did the same. It was necessary to take provisions for the trip and to carry as much hand luggage as possible.

"Paris was like a tomb! I never could imagine a city so changed. Nearly everything closed. It was necessary to get a 'permis de séjour,' have the passport signed by the Prefet de Police and also by the English Consul before leaving by the first possible train for Boulogne-sur-mer. Eight train loads of troops were on the same track ahead. All were eager for newspapers, which we threw to them with chocolate, etc. A German airship of the Taube type hovered over our train and the next day threw bombs into Paris. We could hear the battle several miles off and passed, at a snail's pace, through the lines at Amiens. Finally Boulogne was reached, and the next morning saw us off for England. Thuel Burnham, the pianist, was among those who escaped by this train.

#### Dubois as School Officer

"While abroad I secured many novelties for the season and had the honor of arranging with Theodore Dubois, the distinguished French composer, to accept the position of honorary president of the Guilman Organ School, made vacant by the death of the late Alexander Guilman. I will appear extensively in concerts, produce several new works at the First Presbyterian Church and conclude the final arrangements for the reopening of the Guilman Organ School, scheduled for October 6."

#### Cornell Musical Services at Mt. Morris Baptist Church Resumed

Alfred Y. Cornell, the New York vocal instructor, will resume his interesting musical services at the Mt. Morris Baptist Church on Sunday evening, October 4, when he will present Rossini's "Stabat Mater" with Olive Kline, soprano; Mildred Potter, contralto; Lambert Murphy, tenor, and Donald Chalmers, bass, as soloists.

#### The Opening of the von Ende School of Music

On Monday, September 14, the von Ende School of Music entered upon its Fall term with an enrollment at this early date surpassing all expectations.

Karl Perron, the Dresden Court Opera baritone, recently celebrated the thirtieth jubilee of his stage career.

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## IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Oscar Saenger and family are expected to return from Europe this week, and he will resume teaching about October 1.

J. Massell, the New York vocal teacher, has resumed his classes at his new studios at the Metropolitan Opera House. In addition to his private classes Mr. Massell will be connected with the Malkin Music School.

Charles Kitchell, the tenor and voice teacher, has returned from his vacation at his cottage at Lake St. Catherine, Vt., and has resumed teaching at both his New York and Flatbush studios.

George L. McMillan, teacher of piano and harmony, began his regular teaching season on September 16, at both his New York and his New Rochelle studios. Mr. McMillan recently took an extensive preparatory course for his work with Rafael Joseffy and Sigismond Stojowski.

Mr. and Mrs. A. K. Virgil of the Virgil School of Music left for Florida on September 22. They intend to spend the Winter at St. Petersburg, Fla., where they will open studios about October 15. En route for St. Petersburg they will stop at Jacksonville and St. Augustine to give lectures and special lessons.

Sergei Klibansky is entering his fourth year as a member of the faculty of the Institute of Musical Art, New York, and, at the same time, is reopening his private New York studios on September 15.

Victor Harris, the New York vocal instructor and conductor of the St. Cecilia Club, who returned to America some weeks ago from Europe, has resumed work at his studio "The Beaufort" in West Fifty-seventh street.

Walter L. Bogert, the New York voice teacher, returned to the city last week from his vacation spent on his father's estate in Maine. Mr. Bogert will open his new studios at No. 114 West Seventy-second street on October 1.

Douglas Powell, vocal instructor and baritone, has removed his studio to No. 448 Madison avenue. As stated in MUSICAL AMERICA last week, Mr. Powell, who was for six years a member of the vocal faculty of the Cincinnati College of Music, has decided to remain in New York for the season.

Max Jacobs, the New York violinist and leader of the Max Jacobs String Quartet, has removed his studios from West Ninety-first street to No. 9 West Sixty-eighth street, where he began teaching last week. He will be heard in numerous concerts this season, both as soloist and with his quartet.

Mme. Lena Doria Devine has returned from her vacation spent in Maine and has resumed teaching at her studio in the Metropolitan Opera House Building, 1425 Broadway. She has a large class of pupils, several of whom are now doing excellent professional work.

Adelaide Gescheidt, teacher of the Miller Vocal Art Science, has returned to New York and has opened her Carnegie Hall studio for the season. Miss Gescheidt has engaged additional room and is now using two assistants in the Miller method. An especial feature of the school will be the training of teachers in this method so that branches may be established in other cities. There is now an exponent of the Miller method in Rochester.

Gustav L. Becker has taken a studio at 114 West Seventy-second Street, New York, to meet the needs of his uptown pupils on the West Side. It is to take the place of the studio which he has been occupying at Aeolian Hall. Mr. Becker is to give a series of lecture recitals and pupils at this new studio, with the assistance of prominent artists. On Tuesdays, Fridays and Saturdays Mr. Becker will teach, as heretofore, at his Steinway Hall studio.

Harry Gilbert, accompanist for such artists as David Bispham, Maud Powell and others, and who is also organist and choirmaster of the Central Presbyterian Church, New York, has returned from his vacation at his former home in Paducah, Ky. His season will begin with a recital with Maud Powell in Paducah on October 8 and recitals during the following week with the same artist, after which will come two weeks on tour with David Bispham. He will play for other artists in the middle West and South and will also act as accompanist in many New York recitals.

Bernard Sinsheimer, the violinist and principal of the Sinsheimer String Quartet, reopened his new studio in West Eighty-third street this week. Mr. Sinsheimer spent the Summer in Maine, where he and his wife gave two successful joint-recitals. His quartet will give its series of New York concerts again this season and will introduce several novelties.

Returning from Southwest Harbor, Maine, where he passed the vacation months, Ludwig Marum, the New York violinist and leader of the Marum String Quartet, has resumed work for the season at his studio in West Eighty-third street. In addition to his violin teaching Mr. Marum will give some of his time to ensemble work with pianists.

John Walter Hall, the teacher of such artists as Herbert Witherspoon, Lucy

Marsh and others, has reopened his Carnegie Hall studios and is already exceedingly busy with a large class of students. Among the artist-pupils of last season who have resumed their studies may be mentioned Florence Jarvis, soprano, soloist of St. James Lutheran Church, New York, and of the First Presbyterian Church of Cortland, N. Y.; Mrs. Betsy Lane Shepherd, soprano, of the First Presbyterian Church of Scranton, Pa.; Elizabeth Trabue, soprano; Annie Pratt, mezzo-soprano, who scored much success before the Hartford Women's Club, through which she secured an engagement to appear before the Women's Club of Minneapolis, Minn.; W. E. Connolly, bass-baritone, who has appeared successfully in light opera, and who is now preparing for grand opera, and Mrs. Ruby C. Ledward, head of the voice department of the Lawrence Conservatory of Music in Appleton, Wis.

### CAMPANARI BACK FROM ITALY

#### Operatic Plans of Baritone's Son and Daughter Upset

Giuseppe Campanari, the baritone, whose work is familiar to every habitué of the Metropolitan Opera House; his son, Christopher Campanari, also a baritone, and others of his family have returned to America, arriving on the steamer *Re d'Italia*. Mr. Campanari will reopen his studios on October 1.

Some difficulty was experienced by the party in escaping from Italy, since Christopher Campanari's passports did not state that he was born in America. Consequently he was arrested and detained until the State Department could be communicated with and the fact established. Both young Mr. Campanari and his sister were to have made their debut in opera in "Bohème" in Trieste in September, but these plans have, of necessity, been changed and they will probably be heard in opera in this country.

#### Anita Rio Arrives This Week

Anita Rio, the distinguished American soprano who will make her first American tour after an absence of eight years, was scheduled to arrive Thursday aboard the *Canopic* in Boston. Her tour will be managed by the Music League of America.

## ST. PAUL TO HAVE NEW VOCAL SCHOOL

### Mrs. F. H. Snyder Gives up Work of Managership to Found Institution

ST. PAUL, MINN., Sept. 19.—The opening of the season 1914-1915 marks the opening of the Vannini School of Singing in St. Paul. Mrs. F. H. Snyder is the founder and director.

During all the years of Mrs. Snyder's activity in the managerial field she has still found time to care for a large class of pupils. Mrs. Snyder now announces definitely her retirement as impresario and the devoting of her whole time to the teaching profession.

Branches of the Vannini School will be established in Minneapolis and Dubuque, Iowa. Only those teaching the Vannini method are employed. Those of the teaching corps who have acquired the method from the master himself are, in addition to Mrs. Snyder, Mrs. Mabel Durose, Mrs. J. A. Ryan and Mrs. Bessie Cochran. Others having studied with Mrs. Snyder who are engaged to expound and perpetuate the methods are Mrs. Kathleen Hart Bibb and Martha Rogers. Mrs. Ryan will have charge of the Dubuque branch, Mrs. Cochran and Mrs. Bibb of the Minneapolis branch. Mrs. Snyder, with Mrs. Durose and Miss Rogers, constitute the central force in St. Paul. Ina Frange has been engaged as accompanist for the St. Paul work.

F. L. C. B.

#### New Managerial Firm in Detroit

It is reported from Detroit that James E. Devoe, the musical manager of that city, has formed a partnership with William K. Kelsey, a Detroit newspaperman. The firm will be known as the Devoe-Kelsey Management.

Harold D. Phillips, instructor of organ at the Peabody Conservatory of Music, has been chosen as organist of First Church of Christ, University Parkway, Baltimore. He began his duties on Sunday, September 13.

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## SAW AIRSHIPS BATTLE OVER PARIS

**Gertrude Manning a Witness to Thrilling Encounter When Germans Were Nearest City**

"AS soon as I reached New York I hurried to a shoe store and acquired the softest skinned boots in the shop." This from Gertrude Manning, the young American soprano, while discussing with a MUSICAL AMERICA man her recently concluded stay in France. The singer, who reached New York on September 12, was prompted to her remark by the unusual amount of walking which she had to do in Paris where, since the war began, walking has been practically the only means of locomotion. To those unaccustomed to this form of exercise the necessity soon becomes painful.

Miss Manning was at Divonne, near the French border, when the war cloud broke and was detained in that town until the French and Swiss had completed mobilization. She reached Paris by way of Geneva, after an eventful trip, and found herself installed in the vicinity of the Eiffel Tower. There she saw German aeroplanes circling about and dropping bombs on the tower.

"The din was appalling," said Miss Manning. "Now and again the French guns struck the yellow-banded German aircraft and splintered debris fell. One air chase was most exciting. The Frenchmen mounted after a daring German aviator who ascended until he appeared no larger than a gull. They soon caught up with him, however, and destroyed him."

"At the time the Germans were about fifteen kilometers from Paris the tension was dreadful. The cannonading and the roar of artillery seemed perpetual. What we dreaded most of all was the low whirring sound betokening the presence of an aeroplane. In fact all Paris walked about with eyes upturned. The Germans drop bombs indiscriminately and while we were in Paris they struck the Cathedral of Notre Dame."

Miss Manning told of an experiment with the French invention, Turpin powder, which was condemned at the



Gertrude Manning, the American Soprano, Who Has Just Returned from Paris

Hague convention. The test took place at the defense of Lille when the German army was rapidly pushing on toward Paris. The singer had an account of this use of the frightful weapon from an English friend in whom a French officer had confided. Such are the powder's properties that when hurled a distance it bursts and literally petrifies all within a radius of several hundred feet. The unfortunates stand or lie for several minutes in precisely their last living posture and then the ones standing drop dead.

The war hastened Miss Manning's departure from Europe for it had not been her intention to return to this country until October. She is under the management of R. E. Johnston.

## Carl Friedberg To Make His First American Tour This Season

CARL FRIEDBERG, who has often been called by prominent German critics "the poet at the piano," will arrive in America this week for his first concert tour of this country. He will make his debut with the Musical Art Society of Pittsburgh, October 23, and will make his bow before the New York public November 2 in Carnegie Hall in recital.

Mr. Friedberg was in Holland just prior to the outbreak of the war and played in concert in Scheveningen two days before war was declared. He had been engaged for a number of recitals before leaving for America, but these of course were all canceled. During the past season he appeared in more than one hundred concerts in various parts of Europe. His engagements were with many of the most important orchestras. He has played every season for several years in Leipzig under Nikisch and appeared with the Philharmonic Orchestras in Berlin and Hamburg. Arrangements had already been made for an extended tour of Russia during the season of 1915.

During the past three seasons Mr. Friedberg has played before the crowned heads of Spain, Germany and Italy. He received after his appearance in Spain the decoration of "Isabella Catolica." He appeared under the late Gustav Mahler and during the past Spring played before the German Crown Prince.

Mr. Friedberg has been complimented by the critics particularly for his playing of Bach, Beethoven, Chopin and

Bimboni Organist at Hammerstein's New House

Alberto Bimboni, organist, who was engaged to begin his duties at Oscar Hammerstein's Lexington Avenue Opera House a month ago, but who has been ill and has just recovered, has assumed his post and will be the official organist for that theater during the remainder of the season.

### Expects Wittek Early in October

Word has been received by Herwegh von Ende that Anton Wittek, the noted violin soloist and concertmaster of the Boston Symphony Orchestra, and his wife, Vita Wittek, the pianist, of Berlin, will return to this country early in October and will resume their instruction at the von Ende School of Music at New York.

Recent visitors to St. Louis were George Sheffield, a former resident, and Mrs. Herman Lewis of the Concert Direction M. H. Hanson, New York. Mr. Sheffield paid his respects to many old friends after spending a few weeks with his family in Greenfield, Ill. Mrs. Lewis departed for Kansas to spend a few days with her family.

George Harris, Jr., the American tenor, has cabled his manager that he is safe in London, after a harassing trip across France. He has secured a passage for September 29 and will reach New York about October 8. Mr. Harris was accompanied on his trip abroad by his father and mother.

Ernest Newman, the famous London critic, thinks that the war will shake the creative musical world out of its lethargy. "It is impossible," he writes, "for the continent to pass through so great a strain as this without a setting free of great funds of dormant emotion, and a turning of old emotions into new channels."

It is now undecided whether the Pittsburgh Chorus, directed by Ernest Lunt, will compete in next year's contests at San Francisco. It had been intended to take 150 singers to the Coast, but, as the expense would be about \$32,000, the realization of the project is doubtful.

Loretta Glyn, formerly a dancer at the Metropolitan Opera House, died in New York on September 14.

## CHICAGO RECEIVES WORD FROM CRABBE

**Baritone Reported Killed in Belgium Is Apparently Safe in London**

Bureau of Musical America,  
No. 624 Michigan Boulevard,  
Chicago, Sept. 28, 1914.

THAT last week's report of the death of Armand Crabbé, the Belgian baritone of the Chicago Opera Company, was incorrect is indicated in messages received from him by friends in this city.

The following post card, dated Ostend, Belgium, September 2, was received this week by William Collins, head of the piano department of the Rudolph Wurlitzer Company. M. Crabbé is an honorary member of the Chicago Piano Club:

"It is impossible for me to tell you my sentiments about all that has happened here in poor Belgium and in the twentieth century. I could imagine many things, but never in my wildest moment could I imagine what is happening. I am interpreter for the British army at Ostend. I am so nervous and sick that I can hardly write or think."

Additional word was received from M. Crabbé in a letter written from London September 9, in which he tells of the horrors of the conflict in a series of vivid descriptions, and adds that he is planning to come to this country and make Chicago his future home.

There is anxiety here as to the reports of the deaths of Marcel Charlier, the conductor, and Gustave Huberdeau, baritone, of the Chicago Company. The reports have not been confirmed.

Leon Sametini arrived from Europe last Tuesday to resume his work at the Chicago Musical College, as director of the violin department. He came to America by way of Canada on the *Tunisian*. The violinist and Mrs. Sametini had little trouble during their entire trip abroad, though they made a tour of some twelve weeks, traveling through Italy, France, Belgium, Holland and England.

Two letters from Adolf Mühlmann, from Berlin, both taken to New York and mailed there, have reached Chicago. One was forwarded to me by Mme. Galski, and the other by Andreas Dippel. Judging from the tone of these letters residents in Berlin are suffering no particular hardships at present.

A new band to be known as Grabel's Orchestral Band will be the first large organization to enter the Chicago concert field this season. A concert will be given at Orchestra Hall October 2, under the direction of V. J. Grabel, who has gathered his musicians mostly from Chicago. On the initial program will be the overture to "Mignon," by Thomas, Chabrier's "Spanish Rhapsody," selections from Saint-Saëns's "Samson and Delilah," Schubert's "Unfinished" Symphony, selections from Wagner's "Lohengrin" and Tchaikowsky's Overture, "1812." Reinald Werrenrath, baritone, will be the assisting artist, and will sing the Prologue to "I Pagliacci," Schumann's "Two Grenadiers" and Bizet's "Agnus Dei."

MAURICE ROSENFELD.



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J. Bodewald Lampe, composer of "Creole Belle," etc., chief editor with Jerome Remick Co., publishers; Charles Gilbert Spross, popular composer and accompanist; Florence McMillan, accompanist for Leo Slezak and other opera stars; Clothilde Eggert, Normal College (2500 girls); Clara Martinez supervisor music, Bronx district; Sarah A. Hadley, composer (over 100 songs); Lena Kimball, teacher, New York Institute for the Blind; Corina Henriquez, concert pianist, Buenos Ayres, S. A.; Louise Kimball, teacher, Female Seminary, Petersburg, Va.; Clarence A. Davies, late director of music, Columbia University, Oregon; Glenna Baker Leach, directress Conservatory of Music, Richford, Vt.; Avis L. Benton, Alberta Campbell, Ina Watkins, University of Oregon.

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MASON and HAMLIN PIANO





The wedding of Bessie Bell Collier, the Boston violinist, to William Ellery of Brookline, Mass., is to take place October 3.

Florence Putnam, a former student at the New England Conservatory of Music, has been chosen instructor of music in the public schools of Charlton, Mass.

Mrs. Wilbur Thoburn Mills, of Columbus, gave the opening concert recently on a new three-manual organ of the English Lutheran Church, Mansfield, O.

Owing to the war it was voted at a recent meeting of the Meriden (Conn.) Philharmonic Society to postpone indefinitely the date of the society's annual concert.

Mrs. Katharine Seward de Hart, of Maplewood, N. J., has been re-engaged as soprano soloist of the Ogden Memorial Presbyterian Church of Chatham, N. J.

Helen Goodrich, contralto, of Boston, and a member of the faculty of Lassell Seminary, Auburndale, Mass., has returned from a two months' vacation in Peterboro, N. H.

Mary Allen, the Minneapolis accompanist and coach, has returned to that city after spending the Summer at the home of her parents, Dr. and Mrs. H. C. Allen, in Circleville, O.

Herman G. Wendt, who recently returned to his home in Meriden, Conn., after studying for more than a year in Berlin, is planning to teach piano in Meriden and Hartford.

Cecil Fanning has been engaged by the Altar Society of St. Joseph's Cathedral, Columbus, O., to give two concerts, on October 8 and 9, assisted by Mlle. Torpadie, soprano, of New York.

For its fourth season, which begins on November 2, the Music Lovers' Club of Boston has a membership that has almost doubled. Edith Noyes Greene is the president of the club.

Ralph H. Brigham, who was for ten years organist at the First Church of Northampton, Mass., has resigned to accept a position as one of the organists at the Strand Theater in New York City.

Esther Sweeney, an advanced student in music at Northwestern University, Evanston, Ill., has returned to her home in Pueblo, Col. She is to be supervisor of public school music in Colorado City.

Gertrude Northup, for several years contralto soloist at the Broadway Baptist Church, Providence, R. I., has accepted a similar position at the Beneficent Congregational Church in the same city.

Fernando Tetamo, of New York, and Dr. Charles White, of Boston, are candidates for the position of musical director at the Holy Name Academy, Albany, N. Y., made vacant by the death of Allen Lindsay.

Harriet L. Whittier, the Boston vocal teacher, has been spending the Summer at her country home in Danville, Vt., where she has been coaching a class of pupils. Miss Whittier will return to her Boston studio October 1.

A new accession to the ranks of Columbus singers and teachers is Mrs. Forest G. Crowley, soprano. Vera Watson, of Lima, O., a pupil of Sevcik in Prague and Auer in Petrograd, will go to Columbus soon to reside.

Alma Hohn, a teacher in the College of Music, Newark, N. J., recently gave her farewell piano recital there before joining the faculty of Columbia College of South Carolina, in which institution she will teach piano and theory.

Prof. George Yates Myers, formerly organist of St. Mary's Church, Albany, N. Y., has been appointed organist and choirmaster of St. Vincent de Paul's Church of the same city. He has already begun the organization of a male choir.

Bertha Barnes, the Boston mezzo-soprano, who is spending a few late vacation weeks at Bretton Woods in the White Mountains, was the soloist at the Sunday evening concert given at the Hotel Mount Washington on September 20.

The first of a series of Autumn recitals was recently given in the Killen-Keough College of Music, Pueblo, Col. The chorus of forty, under the baton of James Keough, sang finely in selections from "Faust" and Fanning's "Miller's Wooing."

Silas G. Pratt is planning a series of lecture recitals to be given in honor of the ten years of activity of the Pratt Institute of Music and Art, Pittsburgh. He will deal with many of the foremost composers and the lectures will be carefully illustrated.

George H. Madison, basso, who has been teaching in Duluth, Minn., has transferred his activities to Newark, N. J. While in Duluth, he organized and conducted the Apollo Club (men's voices), which occupies a high position in the musical life of the city.

Helene Pugh, pianist, with her mother, Mrs. John M. Pugh, who have been in Berlin for the last year, are expected in Columbus, O., early in November. Miss Pugh had an extensive concert tour planned for Europe which the war has made impossible.

Jay Cecil Rosenfeld, a young violinist who recently returned from Brussels, gave his first recital on September 14, at Pittsfield, Mass. The program, which included Tchaikovsky's Concerto, was intelligently interpreted. D. H. Lofer, pianist, was the assisting artist.

The Lois Steers-Wynn Coman concerts in Portland, Ore., are to begin early in October, with Olive Fremstad furnishing the introductory attraction. The course this year includes appearances for Alma Gluck, Leo Slezak, Josef Lhévinne, Efreim Zimbalist and Barrère Ensemble.

In honor of the one hundredth anniversary of the writing of the "Star Spangled Banner" by Francis Scott Key, J. Norris Hering, organist at Christ P. E. Church, Baltimore, presented a special recital, his program including works by Mendelssohn, Franck, Saint-Saëns, Widor, Gigout and Guilman.

Mrs. William S. Nelson, of New York and East Orange, N. J., has returned from her country home at Prout's Neck, Maine, where she conducted Summer classes. Mrs. Nelson presented George Rasely, tenor, in one recital during the Summer and Mrs. Edith Chapman Gould, soprano, and Mr. Rasely in another.

Rudolph Bauerkeller, the assistant concertmaster of the New York Symphony Orchestra, has accepted the position of violin instructor of the Skidmore Music School, Saratoga Springs, N. Y. Mr. Bauerkeller spent the early Summer in London, Paris and Berlin and left the war zone on the eve of the outbreak of war.

Mr. and Mrs. John W. Nichols, joint-recitalists, are preparing for a November tour which will take them as far West as DeWitt, Ark. Their Chicago manager, Ernest L. Briggs, is arranging for a number of appearances in and around Chicago. Mr. Nichols has been engaged as tenor soloist with both the Chicago Apollo and Mendelssohn Clubs.

Two artist pupils of Mme. Tealdi, the vocal teacher of New Haven, Conn., are appearing successfully in various New England cities. They are Mrs. William

P. Lynch, of Wallingford, Conn., and Margaret Heveron, of Rochester, N. Y. Mrs. Lynch has been a member of the New Haven Opera Society, directed by Mme. Tealdi.

Mrs. Nathan B. Marple, who will have general management of music club settlement work in the five social settlements in Columbus, O., for 1914-1915, has spent her vacation in Indian River, Mich. Mrs. C. Christian Born, also a music settlement worker in Columbus, spent her vacation with her family at Straws' Point, Rye Beach.

Akibo Gusman, a former member of the New York Symphony Orchestra, is now devoting his energies to the directing of theatrical productions. The young viola player "broke in" as substitute conductor of "Hop o' My Thumb" last Winter and was retained as director. He is now directing the orchestra in the Manhattan Opera House, where "The Rosary" is being produced.

Marian Lutz, pupil of Marcian Thalberg at the Cincinnati Conservatory of Music, is to join the faculty of the Columbus School for Girls, Columbus. Mrs. Katharine Ransom McMahon is supervisor of the music in this school, and her co-workers include Elinor Schmidt and Miss Lutz, piano; Bertha Gould, voice; Ethel Hill Combs, violin, and Karl Hoenig, chorus director.

A piano recital given in East Hampton, Mass., by pupils of Miss Butterfield, revealed the respective talents of Dorothea Oberempt, Marion McAlpine, Gladys Moore, Rachel Parsons, Ella Friel, Bertha Guilmette, Edward Johnson, Esther Lyman, Mrs. Annie Corry Howard, Pheba Johnson, Margaret Flynn, Irene Malings, Mildred Strain, Ruby Burt and Gladys Howard.

A large audience gathered in the Auditorium at Stony Brook, L. I., on September 6, when Alfred Gaul's "The Holy City" was sung by the Stony Brook Chorus under the direction of Overton Moyle. The soloists, who came in for lavish applause, were Mrs. William P. Youngs, soprano; Mrs. May Jennings Flaven, mezzo-soprano; Charles Osborn, tenor, and Overton Moyle, bass. Merton Powell was at the piano.

George Sawyer Dunham, conductor of the Brockton Philharmonic Orchestra and choral societies in Quincy and Brockton, Mass., arrived in New York from London on the *Minnetonka* on September 7. Mr. Dunham had studied with Philippe in Paris during the early Summer, and had planned a short period of travel for pleasure just as war was declared. His travel then was confined to Havre and London in search for a sailing home.

The first recital of the season in Albany, N. Y., was given September 14, by Giovanni and Giuseppe Gravina and the program was well received. The Gravinas were assisted by Giuseppe Mauro, tenor; Mme. Anna Frey, who displayed a sweet soprano voice; Marietta Fontana, pianist; Anna Matteo, soprano, and Camillo Bousignore, accompanist. Giovanni Gravina, the basso, appeared in "Faust" in Albany four years ago and has since been in Europe.

An informal reception signaled the opening of the Omaha Conservatory of Music and Art last week and also marked the first appearance in Omaha of Alexander Emslie, basso. Mr. Emslie disclosed a voice of wide range, power and particularly pleasing quality coupled with considerable dramatic ability. An enthusiastic audience testified to the excellence of the short faculty program, the rest of which was contributed by Edith L. Wagoner, Will Hetherington, Ben Stanley and Edwin Puls.

The Wallace Conservatory, of Columbus, O., has opened with the largest enrollment in its history. The faculty is composed of Dr. Gustav Meyer, director and teacher of piano, harmony and the German language; Emily Benham and Barbara Clark, piano; Mrs. Wilbur Thoburn Mills, organ; Mrs. Ethel Hill Combs, violin; Ferdinand Gardner, cello; Virgilia Wallace, voice and

chorus; Barbara Clark, eurythmics; Mrs. Ella May Smith, music history, analysis and pedagogy, and Victorine Begué, French language and diction.

The International Conservatory of Music is the latest addition to Baltimore's musical institutions. The teaching staff includes Walter G. Charnbury, Elsie Feather, Albert C. Wahle, Mrs. Jennie Poissal Sherlock, Mrs. Henry Clay Smith, Charles F. Mutter and Jennie Joseph. The following Baltimore women are patronesses: Mrs. Reginald Bowie, Mrs. James Clark, Mrs. George W. Ewing, Mrs. S. S. Field, Mrs. C. D. Harris, Mrs. S. J. Lanahan, Mrs. John Mealy and Christine Delaney.

Aline van Barenzen, the young pianist, who created a favorable impression at her appearance at the Metropolitan Opera House two seasons ago, appearing on a program with Riccardo Martin and Emmy Destinn, has returned to America for the concert season. She will appear at Aeolian Hall early in the season and also with several of the orchestras. Miss Van Barenzen is a protégé of the late Charles Bond, of Boston, and Mrs. W. K. Vanderbilt, now in Paris. She and her mother escaped from Berlin without bag or baggage.

An admirable violin and piano recital was given at Chautauqua, N. Y., recently by Rudolph Bauerkeller, concertmaster of the Chautauqua Orchestra, and Olin Downes of the Summer School music faculty. The first number was the Paganini Prelude and Allegro, arranged by Kreisler, which Mr. Bauerkeller played with fine technique, splendid tone and true musicianship. Another delightful number was Drdla's "Serenade," which Mr. Bauerkeller was forced to repeat. The Concerto in D of Paganini made a brilliant close to the program.

The Coterie Musical Club, of Portland, Ore., has changed its name to "The MacDowell Club" and is beginning the year's work with a large list of new members. The Monday Musical Club of the same city announces a sight-reading class to be conducted by Mrs. Russell Dorr among its new undertakings. The Apollo Club will give its first concert of the season in October with Julia Clausen as soloist. The Musicians' Club, composed of the leading men musicians of Portland, with W. Gifford Nash, president, is also preparing for an early resumption of activities.

A concert was given at Southport, Conn., September 12, under the auspices of Mrs. Frank Hilman Hall, introducing Mme. Fuga Hoegsbro-Christensen, the Scandinavian pianist and director of the Conservatory of Northern Music of New York. Mme. Hoegsbro-Christensen played compositions by Russian, Norwegian and Finnish composers and was recalled for numerous encores. During the Summer Mme. Hoegsbro-Christensen taught in Maplewood, N. Y., and her pupils gave a recital there September 19. The Conservatory of Northern Music will reopen in October in new studios.

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# ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

## Individuals

**Anderton, Margaret.**—New York, Oct. 8, 22 and Nov. 5.  
**Beddoe, Mabel.**—Newark, N. J., Oct. 14.  
**Black, Cuyler.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**Brown, Albert Edmund.**—Northampton, Mass., Nov. 9.  
**Bryant, Rose.**—Briarcliff, N. Y., Nov. 1; Philadelphia (Mendelssohn Club), Dec. 10; New Britain, Conn., Dec. 1.  
**Cooper, Jean Vincent.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**Dadmun, Royal.**—Brooklyn, Oct. 6; Newark, Nov. 11; Pittsburgh, Nov. 24; Youngstown, O., Nov. 25; Sewickley, Pa., Dec. 14; Williamstown, Mass., Jan. 14; Hamilton, N. Y., Feb. 18.  
**De Gogorza, Emilio.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Eames, Emma.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Fox, Felix.**—Boston, Oct. 25.  
**Ganz, Rudolph.**—Worcester, Mass., Sept. 25.  
**Gerville-Réache, Jeanne.**—Boston, Dec. 6.  
**Giordano, Salvatore.**—Bangor, Me., Oct. 1; Portland, Me., Oct. 5.  
**Gluck, Alma.**—Worcester Festival, Sept. 25.  
**Gunn, Kathryn Platt.**—Rockville Center, Oct. 6; Newburgh, Oct. 16.  
**Harned, Albert W.**—Winchester, Va., Sept. 28; Harrisonburg, Va., Sept. 29; Woodstock, Va., Sept. 29; Orange, Va., Oct. 1; Fredericksburg, Va., Oct. 2; Washington, Oct. 30.  
**Huss, Mr. and Mrs. Henry Holden.**—Hastings-on-Hudson, N. Y., Oct. 17.

**Ivins, Ann.**—Toronto Festival, Oct. 23.  
**Kaiser, Marie.**—Western tour, Oct. 25 to Nov. 8.  
**Klein, Olive.**—Worcester Festival, Sept. 25.  
**Lee, Cordella.**—Bangor, Me., Oct. 3; Portland, Me., Oct. 7.  
**Lerner, Tina.**—Boston, Nov. 22.  
**Lockett, Corinne.**—Winchester, Va., Sept. 28; Harrisonburg, Va., Sept. 29; Woodstock, Va., Sept. 29; Orange, Va., Oct. 1; Fredericksburg, Oct. 2; Washington, Oct. 30.  
**Masters, Jessie.**—Winchester, Va., Sept. 28; Harrisonburg, Va., Sept. 29; Woodstock, Va., Sept. 29; Orange, Va., Oct. 1; Fredericksburg, Va., Oct. 2; Washington, Oct. 30.  
**Matzenauer, Margarete.**—Houston, Tex., Oct. 27.  
**Miller, Reed.**—Southern tour, Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30; Cincinnati, Dec. 2; New York, Dec. 28, 29.  
**Mitchell, Geo.**—Boston, Nov. 8.  
**Nichols, Mr. and Mrs. John W.**—Marshalltown, Ia., Nov. 12; Appleton, Wis., Nov. 17.  
**Otis, Florence Anderson.**—Bangor, Me., Oct. 2; Portland, Me., Oct. 6.  
**Powell, Maud.**—Boston, Oct. 25.  
**Pelton-Jones, Frances.**—Briarcliff, N. Y., Oct. 4.  
**Reardon, George Warren.**—New York, Oct. 22; Brooklyn, Nov. 21; Huntington, L. I., Oct. 8; Jamaica, L. I., Dec. 10; White Plains, N. Y., Jan. 15; Lawrenceville, Feb. 16.  
**Reardon, Mildred Graham.**—New York City, Oct. 23; Brooklyn, Nov. 12; Huntington, L. I., Dec. 8; Jamaica, L. I., Dec. 10.  
**Rogers, Francis.**—Tuxedo, N. Y., Oct. 10; Dobbs Ferry, N. Y., Nov. 5; Lawrenceville, N. J., Nov. 11; Maplewood, N. J., Nov. 18.  
**Samaroff, Olga.**—Philadelphia, Nov. 6, 7; Boston, Nov. 15.  
**Serato, Arrigo.**—Boston, Nov. 8.  
**Simmons, Wm.**—Ridgewood, N. J., Oct. 11; Brooklyn, N. Y., Jan. 10; Peekskill, N. Y., Jan. 29.  
**Smith, Ethelynde.**—Chicago, Nov. 15; Chicago, Dec. 6.  
**Spross, Charles Gilbert.**—Newark, N. J., Oct. 7; Boston, Oct. 25; Buffalo, Oct. 27; Philadelphia, Oct. 29.  
**Sundelius, Marie.**—Chicago, Oct. 18; Cleveland, Nov. 3; St. Louis, Nov. 13-14; Hartford, Conn., Nov. 23 (Boston Symphony Orchestra).  
**Tollefsen, Mr. and Mrs. Carl H.**—Brooklyn, Sept. 26.  
**Van Der Veer, Nevada.**—Southern tour, Oct. 11 to Nov. 1; Middle West tour, Nov. 1 to Nov. 22; Jamestown, N. Y., Nov. 23; Indianapolis, Nov. 26; Syracuse, Nov. 30.  
**Wells, John Barnes.**—Newburgh, N. Y., Oct. 16; Meriden, Conn., Oct. 19; Derby, Conn., Oct. 23; Akron, O., Oct. 27.  
**Wheeler, William.**—Middlebury, Conn. (Westover School), Oct. 22.  
**Whitehill, Clarence.**—Worcester Festival, Sept. 25.  
**Williams, H. Evan.**—Worcester Festival, Sept. 25.

**Orchestras, Quartets, Chorus, Etc.**  
**Gamble Concert Party.**—Warwick, N. Y., Oct. 14; Grove City, Pa., Oct. 16; Edinboro, Pa., Oct. 17; Conneaut, O., Oct. 19; Ballon, O., Oct. 20; Bluffton, Ind., Oct. 21; Plymouth, Ind., Oct. 22; Whitewater, Wis., Oct. 23; Abingdon, Ill., Oct. 24; Ponca, Neb., Oct. 28; Manhattan, Kan., Oct. 30.  
**Zoellner Quartet.**—Bedford, Md., Oct. 1.

**R. S. Williams,** the noted Canadian violin expert and collector, recently acquired the famous Stradivari known as the "Earl of Aylesford." This instrument will have the unique distinction of being the first instrument by this maker to be owned in Canada.

**Mme. Marie Morrissey** will give three concerts in Virginia this week. The contralto has been busy all Summer with her church work and with a series of recitals at New Jersey resorts. She will give a recital in Aeolian Hall, New York, on November 9.

# BRADY ARTIST-PUPILS TO SING IN BEVANI OPERA

Miriam Ardini and Kate Condon Engaged from Teacher's Studio for Season in Boston

When the Bevani Opera Company opens its season in Boston next week two of the principals in its *personnel* will be Miriam Ardini, coloratura soprano, and Kate Condon, contralto. Both of these artists were chosen by Alessandro Bevani, impresario of the company,



Miriam Ardini, Leading Coloratura Soprano

Kate Condon, Contralto of the Bevani Opera Company

from the studios of William S. Brady, the New York vocal instructor.

During the last three years Mlle. Ardini has sung in many opera-houses in Italy, where she made an unequivocal success in such parts as *Amina* in "Son-nambula," *Lucia* in "Lucia" and *Rosina* in the "Barber of Seville." Mr. Bevani has engaged her as leading coloratura soprano for his entire season. The return of Miss Condon to grand opera comes as the result of Mr. Brady's suggesting to her for several years that she abandon the comic opera field, in which she has won renown. While working in Mr. Brady's studio this Fall, Mr. Bevani heard her and, though his company was already full, he was so impressed by her singing that he asked her if she would join his forces. Her unusual range impressed him with the fact that she could do the taxing rôle of *Leonora* in Donizetti's "Favorita" and so he offered to make a revival of the old opera for her, though it was not in his list, if she would sing it. Miss Condon agreed and has since been preparing the rôle under Mr. Brady's guidance, studying with him daily. She will make her debut in the part during the last week of October.

## Endorses Musical America

To the Editor of MUSICAL AMERICA: MUSICAL AMERICA is so good that I am sorry I have not subscribed long before. As chairman of the Vocal Standards for the Missouri Music Teachers' Association, your efforts for standardization elicit my heartiest support. May we win out!

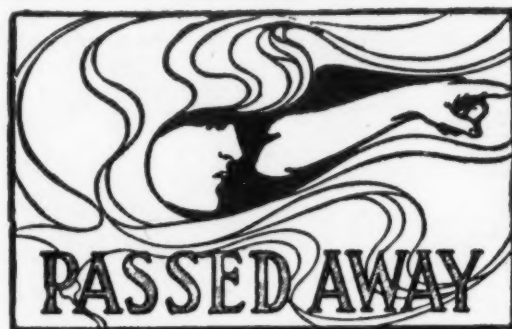
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Cordially yours,  
ALEXANDER HENNEMAN.

3723 Olive Street, St. Louis, Mo.  
Sept. 18.

**Marguerite Wilson Maas,** the young composer-pianist of Baltimore, recently returned from Berlin where she spent a year's study at the Stern Conservatory. She anticipates concert appearances in America during the coming season.

**Edmund Burke,** the baritone, will make his first New York appearance of this season in a recital in Aeolian Hall November 1.



## Robert Hope-Jones

ROCHESTER, N. Y., Sept. 14.—Robert Hope-Jones, the noted organ builder and inventor, committed suicide here yesterday by inhaling illuminating gas. His scientific nature displayed itself to the last, for he had even arranged his death in a scientific manner. He had secured two pieces of tubing and had tied them together at one end. One of the free ends was attached to the gas supply, and the other was affixed to a separate gas jet. The two ends tied together were placed in his mouth and the gas turned on. He lighted the free end with the gas jet after this, and in this manner the gas which passed through his body was burned and no odor was allowed to enter the main part of the house.

Mr. Hope-Jones was widely known among American organists.

## Dr. Ernst Saxl

St. LOUIS, Sept. 19.—The musical circles of St. Louis will miss a familiar face this year owing to the sudden death of Dr. Ernst Saxl last week. After returning from Europe, where he has been for over a year, he was suddenly taken ill and died. He was a leading spirit in both the management and upbuild of the Symphony Orchestra and was identified with that organization for at least fifteen years. He was a supporter of everything good in musical effort and entertained many of the artists who appeared here.  
H. W. C.

## Carl Thenen

Carl Thenen, who was prominent in musical circles in Jersey City, N. J., for many years, died at his home there, September 19, at the age of ninety-six. Mr. Thenen was born in Cologne, but had been in this country since early youth.

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"Earle LaRoss played splendidly, and was given much applause for his poetic interpretation of the Chopin Group."—Concert with Mme. Carrie Bridewell. (Metropolitan Opera).

"Earle LaRoss, the talented young pianist, was the soloist with the Philadelphia Orchestra, Leopold Stokowski, conductor, on February 4th, playing the MacDowell Concerto, Op. 23, in D minor, demonstrating his keen sense of rhythm and his sense of nuance and color." Mr. LaRoss proved that he is a serious-minded artist, and imbued his performance with sincere musical feeling."—New York, Musical America.

"Mr. LaRoss gave one of the most remarkable exhibitions of pianism that was ever heard in the city."—Ithaca, N. Y., News.

"It is safe to say that never has the difficult concerto by Liszt been done so well in this city by a pianist."—Allentown, Pa., Morning Call.

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## LONDON SUPPORTING TWO OPERA COMPANIES

Both Organizations Open Their Seasons Propitiously Considering the General Conditions—Success of Two American Singers—Wagner's "Kaisermarsch" on a Promenade Concert Program—Hermann Klein's Eventful Trip Through the War-ridden Continent

London Office of Musical America,  
36 Maiden Lane, Strand, W. C.,  
September 11, 1914.

AMONG the many who have been seeking a temporary refuge in England, it is not surprising to find a large proportion of artists who are investigating the English musical market, which of all the European centers offers the least hopeless chance of a resumption of activities in the immediate future. It is to be feared, however, that their hopes are not destined to materialize very rapidly in London in spite of the apparently propitious aspect of things musical in the capital, which even now can support, in addition to that hardy annual, the Promenade Concerts, two simultaneous opera seasons, the Carl Rosa and that as announced last week at the Middlesex, under the auspices of Mr. Stoll. This relatively flourishing condition, due mainly to the enterprising spirit of a few managers, is hardly a reliable index, however, of what the musical season is likely to be, though the respective managements have had so far little cause to complain of lack of support from the public.

The news just to hand of the expected opening of the Metropolitan season in New York on November 16 has brought a measure of assurance to musical artists here, as it is regarded as a trustworthy indication that the European situation will not have devastating effects on the other side of the Atlantic. The news of the unrestricted opening of the concert season in America will be especially welcome here.

The launching forth on scheduled time of the Carl Rosa Opera Company's season on Monday last must be considered a splendid professional achievement on the part of its able director, Mr. Van Noorden. The opening performance, "Tales of Hoffmann," at the Coronet Theater, was heard by a large and genuinely enthusiastic audience. There were many features of the production calling for praise, notably the fine singing of Edward Davies as Hoffmann and the brilliant work of Pauline Donnan, who sang the music of the *Doll* with skill and charm. Miss Donnan has the distinction of being the only American artist now with the company, though two others, a contralto and a tenor, were to have toured with it. The week's repertoire included, in addition, "Faust," "Aida," "The Magic Flute," "Carmen" and "Il Trovatore."

### Opera in English Successful

Initial success attended the experiment at the Middlesex Theater, where a season of opera and opera comique in English has been undertaken with a wholly English-speaking cast, popular prices and the somewhat one-sided boon of smoking allowed in the auditorium.



Hermann Klein's pupils escaping from St. Moritz to the Italian frontier. Picture taken by Mr. Klein himself. Seated, with her back to the driver, is Violet Essex, a prominent English soprano. In the oval, Pauline Donnan, soprano, the only American at present with the Carl Rosa Opera Company now appearing in London

Apart from the financial result, which, judging by the well-filled houses, cannot have been otherwise than satisfactory, there has been a distinct artistic success, at the head of which must be placed that scored by the American singer, Robert Parker, who made his debut in this season as *Mefistofeles* in "Faust," which was incidentally his first appearance in England in this rôle. Not merely were his splendid qualities of voice and acting admired, but a notable feature of his performance was the clarity and distinctness of his diction, which in opera in English seems to form one of the most vulnerable points with so many of the otherwise highly talented singers.

The fifth week of the Promenade Concerts at Queen's Hall includes a Wagner program, and there is a striking refutation of any possible charge of pettiness in matters musical in the inclusion in this program of the "Kaisermarsch." On Tuesday one of the most attractive items will be Elgar's Violin Concerto, which will be heard for the first time at these concerts and with Louis Pacskai as soloist. Wednesday's program contains a novelty in the form of Béla Bartók's orchestral piece, "Deux Images," and on Thursday Percy Pitt's new Suite de Ballet will be heard for the first time in its entirety, and conducted by the composer. On Saturday Sir Frederic Cowen will conduct his second Suite de Ballet from "The Language of Flowers," this being the first public performance of the work. A "Valse de Bal" from "Thalassa," by Vivian Hamilton, is also a novelty to be heard on this occasion, as is also Paganini's Violin Concerto, as orchestrated by Sir Henry Wood, which will be played by a newcomer, Edith Abraham.

### Benefit Performances

The war has not found the musical and theatrical profession wanting in the right spirit and numerous are the offers of benefit performances that have been



announced by singers and actors. One of the most pretentious of these programs is to be given at the Shaftesbury Theater next week when the American musical comedy star, Elsie Janis, will contribute to a mixed program, at which Mme. Pavlova, the Russian dancer, will reappear. The proceeds will be devoted to the funds that are urgently needed for the allied forces' base hospital.

In the same spirit there will be given at Bexhill-on-Sea, a small town of which Daniel Mayer, the London concert agent, is mayor, a concert, under Mr. Mayer's auspices, for the benefit of the Red Cross Society. Among the assisting artists will be the American soprano, Florence Macbeth, and Mrs. Yeatman Griffith, the wife and teaching associate of the American vocal teacher, Yeatman Griffith.

Among the singers whose plans have been rudely upset by the war is May Scheider, a young American coloratura soprano, who won golden opinions as the leading coloratura at the Grand Ducal Theater at Karlsruhe, Germany. At the beginning of the Summer Miss Scheider was coaching with Jean de Reszke in Paris, but had to follow the crowds of other refugees from the Gay City. She expects to be in America in October.

### Hermann Klein's War Adventures

War experiences have been falling to the lot of many musicians who little bargained for such a form of diversion during their vacation period. Those of Hermann Klein, the eminent vocal teacher of London and New York, covered some of the most interesting points in the war zone. Mr. Klein is now safe in London, minus a large portion of his baggage. He arrived a few days ago from Paris after having been in no fewer than four countries on the very day of each one's mobilization. He left England in July with a party that included one of his latest and most successful pupils, Violet Essex, a soprano, who was received with favor when she made her debut as *Micaela* last year at Covent Garden in Mr. Klein's own English translation of "Carmen." He had arranged to meet Saint-Saëns on July 28 at Namur, where a festival was to have been held on the top of the hill where stands the Citadel. Saint-Saëns himself was to have played several piano concertos and other pieces, and the King

and Queen of the Belgians were to have been present. On this day came the order for mobilization, and Saint-Saëns made for Aix-les-Bains, where it is surmised he still is.

The party with Mr. Klein decided to go to Switzerland, by way of Luxembourg and Alsace, which latter province they found full of soldiers. At Strassbourg in particular they were enabled to realize something of the force of the German war machine and the stringency of German officialism. Acting on the advice of an officer to "get out as quick as they could" they, with other foreigners in a similar plight, made for the Swiss frontier, and passing through Colmar and Mülhausen, which had not then been attacked by the French, arrived by alternate journeys on foot and by train at Basle, where the Swiss army was being mobilized as a precautionary measure. They found all the hotels in Basle full and were obliged to be content with a mere shakedown, while their efforts at foraging for food were not always successful.

From Basle they journeyed to Coire and thence to St. Moritz, where there was presented to them the sight of crowds of wealthy Americans reduced to temporary penury and in many cases to lack of food, since their American letters of credit and checks could not be accepted. English notes proved more effective, for the party was able to hire a carriage to take them to Chiavenna, thirty miles away (*vide* accompanying picture, taken by Mr. Klein) and thence to Milan by way of Como.

### Assisted by Tito Ricordi

At Milan they were fortunate in being assisted by Tito Ricordi, the head of the famous house at Milan, who showed himself indefatigable in giving assistance and advice to the numerous artists stranded there. The famous Galleria Vittorio Emanuele in Milan, the rendezvous of artists, was thronged with artists of every description, operatic, dramatic and variety, all Italian, and all bewailing their cancelled contracts and the wretched prospects held out to them.

The eventual journey home of the Klein party through France was punctuated with incident after incident which served to bring home the stern reality of war. The few trains that were not requisitioned by the military dragged along at a snail's pace. Food was altogether unobtainable on the trains, which were invariably crowded to suffocation. England was made by way of Paris and Havre.

### Emmy Destinn's Travels

In confirmation of the report sent from London to the effect that Emmy Destinn had proceeded to Germany, Mr. Klein stated that he and his party crossed from England to Ostend on the same boat with the famous singer, who took the last International Express leaving for Berlin. The wanderings of Miss Destinn are apparently not yet ended and reports of her whereabouts continue to conflict. The latest in London is that she took refuge in France at the first sign of war and was detained as an alien by the French authorities at Angers.

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### Fritzi Scheff's Father Killed in Battle

Mme. Fritzi Scheff, who is appearing in "Pretty Mrs. Smith" at the Casino Theater, New York, on Tuesday received a cablegram from her mother in Vienna that her father, Dr. Godfrey Scheff, a surgeon in the Austrian Army, had been killed in the fighting around Sarajevo. The cablegram came direct from Vienna, but, although it was not received until Tuesday, it bore Sunday's date mark.

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